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DisneyNature's Chimpanzee, the opening film for the 30th anniversary edition of Wildscreen.

on the cover



From cute little green bugs to Michael Moore and Werner Herzog, to Kim Kardashian... Over the last 15 years, realscreen has endeavored to cover every corner of the nonfiction industry. This issue features commentary from top execs about the current and future state of the non-fiction nation.

(Cover collage: Mark Lacoursiere)

7
5

A beautiful vista, as seen in climate change program The Tipping Points, one of realscreen's MIPCOM Picks for 2012.

Nancy Dubuc gets upped at A+E Networks; Thom Beers to head up FMNA; RIP Jacques Bensimon, more
IDEAS & EXECUTION Ramping up the laughs in reality programming
INGENIOUS Realscreen's Doc Hot Shots; Liz Garbus's love letter to Marilyn25
SPECIAL REPORTS
REALSCREEN'S 15TH ANNIVERSARY Top television execs discuss the evolution of the non-fiction industry; and a look at realscreen milestones33
MIPCOM PICKS Our picks of "must see" projects heading to Cannes
GLOBE TREKKER SPOTLIGHT 20 years after the production of its pilot, the travel series is still trekking
BRANDED CONTENT REPORT @radical.media gets behind the wheel for GT Academy; retailers embracing reality
WILD GUIDE Wildscreen at 30; Blue Ocean Film Fest; social media and 'Shark Week;' the dollars and sense of 3D79
AND ONE MORE THING Dominic Monaghan gets wild



Golden years

his opening comments for realscreen's 10th anniversary feature, then-editor Brendan Christie recalled the mood of the day in 1997 for the factual industry. As he wrote, "It was opening its eyes for the first time to realize it was not just a pastoral, domestic entity. It was an international phenomenon in the making."

Indeed. Now, as we at realscreen celebrate 15 years of keeping you informed about each and every twist and turn the non-fiction content industry takes in its upward trajectory (and celebrate keeping the lights on here in the process), the global scope of the business has never been more evident. From the evergrowing attendance numbers at our Realscreen Summit in Washington, to the increasing number of terrestrial and digital networks filling their skeds with non-fiction, to the explosion of popularity being experienced by doc festivals around the world, you'd be forgiven for thinking we're experiencing a Golden Age of Non-Fiction. In fact, we wholeheartedly encourage such thinking.

But with success comes challenge, and as more and more non-fiction and unscripted hours make their way into homes around the world, programmers must struggle to find the right content for their brands (or as they were called 15 years ago, "networks"). And producers must find innovative ways to create captivating, original content while also meeting their own bottom lines. And everyone needs to figure out how to make money from that pesky Internet.

In order to put all of this into some sort of perspective, we asked several of you in the trenches to reflect on the past decade and a half in the non-fiction content industry - the good and the bad bits of the business itself as you see it, as well as nuggets of wisdom gleaned from your experiences within it. You can read those perspectives beginning on page 33.

Allow me to use the rest of this space to thank those who preceded me in the editor's chair - Brendan, Mary Ellen Armstrong, and Susan Zeller - for establishing realscreen internationally as the source for non-fiction content industry news. Thanks to their efforts - and those of preceding publishers Diane Rankin, Donna MacNeil, Shelley Middlebrook, Jim Shenkman and Mary Ellen Armstrong (yes, she did double duty here) – the realscreen team of today has been able to build on the brand's strong foundations and move from strength to strength, not only with the print publication and its now-daily web home, but with its stable of events.

And of course, much thanks to all of you reading this who have supported the magazine and the events it presents over the years. We'll never take for granted your support, or your suggestions of how to serve you better. Bring on the next 15.

Cheers, Barry Walsh Editor realscreen

CORRECTION: In the program for the *realscreen* Factual Entertainment Awards we incorrectly stated that David Hoffman, EP for Authentic Entertainmentproduced The Best Thing I Ever Ate, was also an EP for their Ludo Bites America. He's not, and we apologize for the error.



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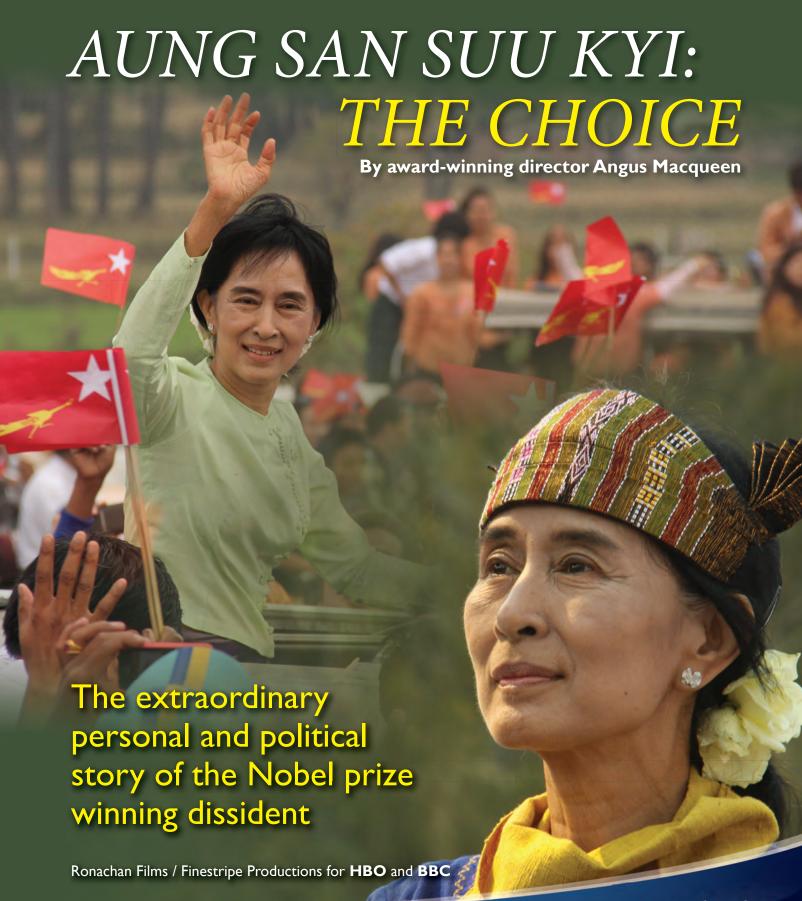
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Here's to the next 15

aybe the big "15" on our front cover gave it away? Or Barry's editorial? Yes - it's realscreen's 15th birthday, and we're commemorating the milestone with a look back at the evolution of the non-fiction entertainment business over that decade and a half.

I'll defer to all of the industry leaders who've been so generous with their time, and our ace editorial team, to reflect within the pages that lie ahead on what's happened in the non-fiction world since our first issue debuted in September 1997, and instead look forward to planning another year marked with events that will bring the best and brightest in the non-fiction world together, both literally and figuratively. Realscreen's third Branded Entertainment Forum returns to NYC on October 23. The one-day conference is designed to bring together brands, producers, broadcasters and agencies, and will delve deep into the most relevant, interesting executions of brand-funded entertainment. The program has been developed in collaboration with our all-star advisory board helmed by Kevin McAuliffe, SVP Branded Entertainment Group, NBC Universal Cable Entertainment; with Mike **Duffy**, managing director of branded content, Electus; and **Mike Wiese**, director of branded entertainment, JWT as co-chairs. My personal thanks to the entire board, for going above and beyond in collecting the myriad ideas on hand to deliver the best in branded entertainment with a focus on unscripted: Doug Scott, president, OgilvyEntertainment; Jesse Coulter, co-chief creative officer, CAA Marketing; **Bill Davenport**, president, W + K Entertainment; **Robert Friedman**; Jared Hoffman, managing partner and president, branded entertainment, Generate; Erin McPherson, VP and head of originals and programming, Yahoo!; Chantal Rickards, head of programming and branded content, MEC UK; Evan Shapiro, president, Participant Media; and Tom Weeks, SVP and group director, LiquidThread Chicago. See our ad on page 50 for speaker highlights and registration info.

Meanwhile, we're also hard at work programming the 15th edition of the Realscreen Summit set for January 27-30, 2013 in Washington, D.C. Our advisory board, headed up by Robert DeBitetto, president and general manager, A&E Network and BIO Channel, and Eileen O'Neill, group president, Discovery, TLC and Discovery Fit and Health Networks, is working with us to deliver a program themed on inspiration. Last year's event sold out early and registrations for 2013 are already off to a record-breaking start. Make sure you register early to avoid disappointment. (See ad on page 66).

Our success over the last 15 years is largely predicated on the investment of time and energy that people, such as all of those I've listed above, make in our events and publications. There is a sense of community in the unscripted space that we have the privilege of harnessing and benefiting from. A sincere thank you to everyone who continues to support our endeavors, from all of us at realscreen.

'til next time, go well Claire Macdonald VP & Publisher realscreen

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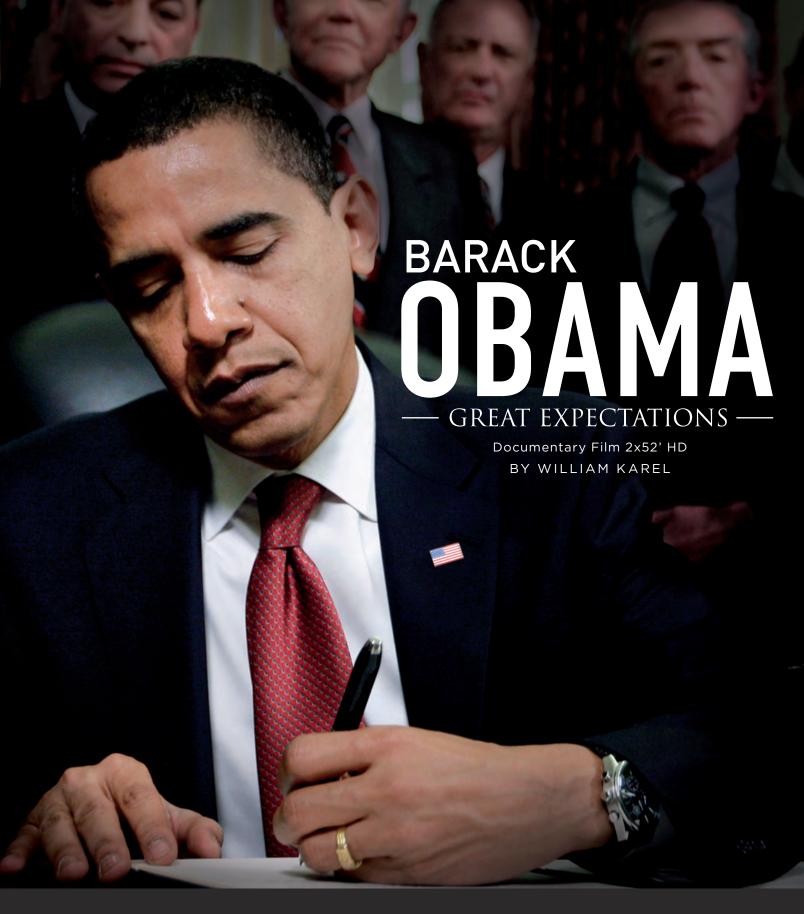
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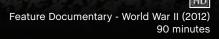


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The president and GM of History and Lifetime Networks is appointed to a newly created position which gives her added responsibilities for the entire A+E portfolio.

BY BARRY WALSH

DUBUCUPPED AT A+E NETWORKS

ancy Dubuc, previously president and GM for History and Lifetime Networks, has been appointed to the newly created position of president, entertainment and media for A + E Networks, giving her oversight of content creation, brand development and marketing for the entire A + E portfolio, as well as the company's international and digital divisions.

With the new role, Dubuc will still report to Abbe Raven, president and CEO of A + E Networks. A&E Network president Bob DeBitetto and executive vice presidents Steve Ronson and Dan Suratt will now report to Dubuc.

"Nancy is one of the most dynamic and creative executives working in media today," said Raven in a statement. "Having all our global brands and content creation under her purview brings a natural synergy given her track record of success."

"A + E Networks has been my home for over a decade," said Dubuc. "I am so proud of these brands and my A + E colleagues who are truly the best in the business. I look forward to this next chapter working with Abbe and leading the network teams to new heights, expanding our global footprint and increasing our digital content offerings."

Dubuc began her career at A + E Networks as director, historical programming for History, moving to SVP of programming for A&E, and then, in 2006, to SVP, non-fiction programming and new media content for what was then known as A&E Television Networks. From there, she moved to lead the History brand.

Under Dubuc's watch since 2007, History has experienced five years of unprecedented growth. For the year to date, History stands as the number two network in U.S. cable in A25-54, and is in the top five for all U.S. cable nets in A18-49.

With Lifetime, according to A + E Networks, the net is up year-to-date 11% in adults 18-49 and up 4% in adults 25-54. Among women 18-49, Lifetime is up 17%, and up 8% in W25-54 versus year-to-date in 2011.

Dubuc will be one of the keynote Media Mastermind speakers at this year's edition of MIPCOM. She will also be taking part in a panel discussion during the conference's inaugural "Women in Global Entertainment Power Lunch," co-presented by Lifetime Networks.

BIZ BIZ

Making his move

BY BARRY WALSH

Realscreen speaks to Original Productions founder and recently appointed CEO of FremantleMedia North America Thom Beers about heading into the new role.

ith an announcement impeccably timed to be the last big bang coming out of the factual entertainment world before the Labor Day weekend in North America, Thom Beers, CEO and executive producer at Los Angeles-based Original Productions, was christened the new CEO of FremantleMedia North America (FMNA).

Beers, the creative force behind docureality hits such as the Emmy-winning *Deadliest Catch, Ice Road Truckers* and *Storage Wars*, is succeeding Cécile Frot-Coutaz as CEO for the *American Idol* producer's North American arm. Frot-Coutaz was named CEO of FremantleMedia in July, replacing Tony Cohen, and Beers will report to her.

Beers will be responsible for FMNA's overall management and business performance, and will oversee the development, production and business operations of more than 600 hours of programming.

"Thom Beers has a creative vision that has placed Original Productions, the company he founded, at the forefront of the industry," said Frot-Coutaz in a statement. "Thom's multi-award winning combination of experience, innovation and expertise has made Original a dominant force on U.S. primetime cable networks, and as an existing member of the FremantleMedia family he has a deep knowledge of our people, our company and our operations around the world. Thom is the perfect choice to take the helm of FMNA as it continues to grow, and we are very pleased that he has agreed to build on his successful leadership of Original and take on responsibility for FMNA."

"I'm very excited to be taking on the challenge of leading FremantleMedia North America," added Beers in the statement. "FMNA has an unrivalled position in the largest television market in the world, creating some of the best loved, most successful television shows on the planet. Working closely in all areas with COO Donna Redier Linsk, we hope to strategically grow and expand our reach."

Talking to *realscreen* just before moving into the new post at the beginning of September, Beers downplayed the chatter appearing on some industry blogs, in



which some online pundits wondered how the "king of testosterone TV" would fare as a "suit."

"I'd spent 11 years as a 'suit' before I started my company," he said. "I was an executive at Turner Broadcasting for 11 years. So I might be that rare breed – I built a very successful business and to do that it's not just creative, you have to be a businessman."

Indeed, prior to founding Original Productions, Beers held positions with Turner Broadcasting and with Paramount's syndicated television division. He was VP/supervising producer for Turner Original Productions, a VP of development for TBS Productions, and also held the post of series producer for the series *Wild Things* while at Paramount.

FremantleMedia purchased a 75% stake in Original Productions in 2009, and in 2011, Beers told *realscreen* that he "couldn't be happier" with the arrangement.

Beers told *realscreen* he's confident about Original moving forward with its current team in place, and is excited about making the transition to FMNA.

"My job is to keep the hits on the air and to find new hits," he said. "That's it. It's real simple.

"I've been a businessman and a suit for many years – I wear it all comfortably," he added. 'I'm just not comfortable in a summer dress and a spiked heel – anything else, I'm comfortable with."

Beers at realscreen's 2012 Factual Entertainment Awards, (Photo: Rahoul Ghose)

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In this business it's difficult to remember things that happened just a few weeks ago, yet alone 15 years. Commissioners come and go, networks rise and fall, new talent arrives, old talent gently fades away and the next new thing emerges weekly.

Reflecting on the 15 years that *realscreen* has been with us I feel that everything has changed, yet at the same time nothing has really changed at all.

The power of producers has grown enormously in this decade and a half, yet the core dynamic is the same. Our very well-being still depends on the whims of a handful of individuals in White City, Silver Spring, Horseferry Road, or wherever we pitch.

Program budgets bring power. We will always be the mill workers as long as we are dependent on the mill owners for the money to make our shows. Whilst there is constant talk of new sources of funding, the vast majority of indies around the world still depend on the broadcaster picking up the tab, and we have to live with all the baggage that comes with this.

The other great unchangeable is the idea, which is as fundamental to our very existence now as it ever was. And the ideas haven't really altered, just the execution. In our factual world, for example, flashing blue lights work as well today as in 1997. Cops, hospitals, the big emotional jeopardy shows are as big now as they ever were.

Compare the schedule now from a typical week in 1997 and it's remarkable how many ideas have survived. Where there has been a massive change is in how and where we work.

Technology has, mostly, been our friend. The digital revolution has impacted for good on how we make our shows. New cameras create amazing images, CGI can be created with twice the quality for a tenth of the cost, and next generation editing systems are fast and cheap. I am very glad to see the back of those horrible piles of VHS tapes with endless cuts to view.

The rise of the web and email has revolutionized research and production management, although I do wish that development teams actually talked to people more and spent less time on Google.

Globally, there's more opportunity than ever before – there are more buyers with more money in more places than ever. The mega-commissions now on offer for the very best ideas and talent are the most alluring of all.

I think the biggest change is in the business of TV. Fifteen years ago there was a wide diversity of supply, but shortly after, consolidation began. Over the next decade, most of the top 30 UK indies were bought up – sucked up into superindies. Most of the commissioning spend goes on a much smaller number of companies, changing the very eco-system of our business.

However, in the last couple of years, we see the irrepressible regeneration of the creative gene pool challenging the super-indie dominance.

A new wave of indie powerhouses is emerging. Companies such as Raw, Nutopia and Firecracker are surging ahead... others such as The Garden and, excuse the plug, Arrow are next generation indies, formed by creatives leaving super-indies and going back to indie square one. It's the same story in North America, with the fact-entification of the U.S. non-scripted networks creating some fast growing and powerful new prodcos.

Looking forward, our world has to change. Those who commission us care mostly about their TV ratings and profitability. But surely, by the time *realscreen* leaves its teenage years, we will all be truly multi-platform. The technology and the methods of distribution must change, but one thing never will – the awesome power of a great story.

John Smithson is creative director of Arrow Media, an indie he co-founded in 2011. Previously he was chief executive of Darlow Smithson Productions.

JACQUES BENSIMON 1943-2012

BY MATT SYLVAIN



Jacques Bensimon, a filmmaker who headed the National Film Board of Canada during a key turning

point in its history, died on August 26 at the age of 69, from cancer.

Born in Morocco and raised in Canada, Bensimon headed the NFB from 2001 to 2006. When he took the helm in July 2001, the organization was still adjusting to federal cuts totaling \$26 million – or about 32% of its yearly budget – between 1994 and 1998. He was widely credited with improving not only the NFB's operations but its staff morale.

"Jacques was my mentor, my colleague and my friend," said Tom Perlmutter, the current Government Film Commissioner and president of the NFB. "He was passionate, intense and whole-heartedly devoted to filmmakers and filmmaking."

Before taking the helm of the NFB, Bensimon had been the VP of the Banff Television Foundation. Prior to that, from 1986-2000, he was the director general of TFO, the French arm of Ontario pubcaster TVOntario. Before that he'd worked for 20 years at the NFB in various roles, including as a producer, director, writer and editor. From 1981 to 1986 he was also chairman of the board's French programming committee as well as its director of international programming. He received the Order of Canada

in 2005 for his efforts. In 1998 he received France's Chevalier de l'Ordre des Arts et des Lettres for his work in promoting French culture globally.

Most recently in 2011 he'd been a consultant to the Brazilian Television Producers (BTVP) association, helping in the creation of the Rio Content Market.

(From Playback Daily)



ш 2 0

Greenlit & Gone

A look at what's on the way from assorted networks, and what's on the way out.

The Bulloch Family Ranch (pictured) Produced by: Peace Point Entertainment Network: GMC TV Airing: November, 2012



Courtney Loves Dallas

Produced by: Pink Sneakers Productions Network: Bravo Airing: 2013

Full Metal Racket (w/t)

Produced by: Leftfield Pictures Network: CMT Airing: 2013

Untitled Taxidermy Series (w/t)

Produced by: Go Go Luckey Entertainment Network: AMC Airing: Q1, 2013

Jersey Shore

Produced by: 495 Productions Network: MTV

Big Fat Gypsy Weddings

Produced by Firecracker Films Network: Channel 4

Gene Simmons Family Jewels

Produced by Thinkfactory Media and the Gene Simmons Company Network: A&E

BEST PRACTICES:HOW TO BE SUPER EMPLOYABLE

BY CHRIS PALMER AND ANGELI GABRIEL

To survive in today's economy, we must do everything in our power to make ourselves "super employable." At a basic level, employers want to hire people with the academic credentials and work experiences that match the needs of the job. You develop these fundamental skills and experiences throughout your life, through your schooling and jobs.

You may be thinking that at this point in your life and career, it is impossible to dramatically change your knowledge base and work experience. In that case, focus on the areas over which you do have control: first, demonstrate your passion; second, network actively; and third, pay attention to the details.

First, demonstrate your passion and drive to your potential employers. Passion can be shown through volunteering for relevant projects or completing your own projects, such as filming and editing your own movie. Having a genuine interest in a profession and a motivation to learn about it – despite the lack of pay – is something that could make any applicant an attractive candidate for a paid position.

Second, actively network. Making new business friends can lead to fresh ideas, useful information, new partnerships and, of course, new jobs. Networking will give you connections to potential employers and could provide references during the application process. Networking is about building relationships and trust, and it is an essential skill for professionals who want to grow their careers. As I've said in these pages before, to network successfully, one should try to be authentic, unselfish, and honest. The key to successful networking is to be a decent and honorable person even when you're

not networking.

Finally, pay attention to the details to make sure you are always putting your best foot forward. Make sure your Facebook and other social networking sites are either completely professional, or completely private and hidden. Potential employers should not be able to see any pictures of you from last Saturday night. Second, make sure your cover letter and resume have absolutely no errors - they can be a deal-breaker. Before an interview, make sure you prepare rigorously. Learn about what makes the company special and why you want to work there. Dress professionally, be confident and smile: these small details can make or break your interview.

It is difficult to get a job today. In the long run, bulk up your educational credentials and work experience as much as possible. In the shorter run, make sure you actively demonstrate your passion and drive, network as much as possible, and pay attention to the details during the application process. Following these guidelines will get you on your way to super employability, and, with any luck, into a fulfilling, sustainable job.

(Some ideas for this article came from my daughter Kimberley Palmer's blog post for U.S. News & World Report, "Seven Things Employers Want From New Grads.")

Professor Chris Palmer is the director of American University's Center for Environmental Filmmaking and author of the Sierra Club book "Shooting in the Wild: An Insider's Account of Making Movies in the Animal Kingdom." Angeli Gabriel is an anthropologist, filmmaker, and MA candidate at American University.

RETURNING BRANDS



Some lines just shouldn't be crossed.

Produced by: Seven Network (Australia)
164 x 30 min (8 seasons) · HD season VIII



Investigating the unthinkable.

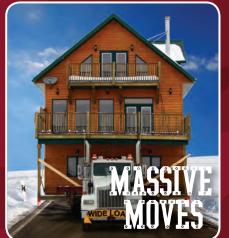
Produced in association with: Discovery Channel (Canada), Canal D (Canada), and National Geographic Channel (US & International)

98 x 60 min (12 seasons) · HD seasons III - XII



Finding dream homes for first time buyers.

Produced in association with: HGTV (US) and Shaw Media for HGTV (Canada)
169 x 30 min (9 seasons) · HD seasons II - IX



Moving homes over land, lakes, and mountains.

A Cineflix/Windfall Films presentation in association with: Shaw Media for HGTV (Canada) and Canal D (Canada)

39 x 30 min (2 seasons) • HD



CGI helps turn old houses into dream homes.

Produced in association with: W Network (Canada) and HGTV (US)

91 x 60 min (4 seasons) · HD









From "real life sitcoms" to extreme singing competitions, more and more unscripted series are amping up the humor element in their programming and, in some cases, generating serious ratings.

laine Frontain Bryant, A&E's SVP of nonfiction and alternative programming, says that the original idea for *Duck Dynasty* was a different beast than the hit series that will be premiering its second season on October 10.

When Gurney Productions first brought the project to her, its focus was more on the male members of the Robertson family and their love of hunting ducks. "It had a lot more male appeal than our current show does," she says, with "a lot of slow-mo shots of what the swamp looked like."

While she says her first notion was that it seemed more appropriate for History, there was something about the way the characters spoke on the tape that jumped out at her.

"They were funny without trying to be funny, which made the first light bulb go off," recalls Frontain Bryant. "They have a very iconic look which helps when you're trying to launch a new show; certainly those beards and the way they dress are unique.

"But there was a real regalness that came through," she says. "Even though they were talking about hunting, it was clear they're not just rednecks – they're very intelligent, successful people."

Colorful characters count: a member of the Robertson clan, stars of A&E's hit *Duck Dynasty*, reclines.

The Gurney Productions sizzle reel featured an interview with the matriarch of the Robertson family, Miss Kay, at the end and it sealed the deal for Frontain Bryant. She knew then the show could work as a reality series based on a family business, a formula that's worked for the network since *Dog the Bounty Hunter* and *Gene Simmons Family Jewels*.

"We were kind of off to the races at that point," she says.

But *Duck Dynasty* would prove to be a family business show with a difference, with a few more laughs than some of the others on air. "We realized that everything that came out of their mouths was funny, whether they meant it to be or not, and that was really the special sauce that was going to elevate the show from [being] just another family show," says Frontain Bryant.

"I think that *Duck Dynasty* has given the real life sitcom a kind of rebirth," she adds. "We hear over and over from other producers that every other cable network is looking for their version of *Duck Dynasty*."

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Putting domestic disasters to the test!

Produced in association with: Shaw Media for HGTV (Canada) 14 x 30 min - HB



She loves him, she loves him not...

Produced by: Indigo Films Entertainment Group, Inc. for investigation
Discovery (US)

6 x 60 min - HD





Big country, big projects, and big characters.

Produced by: Southern Cross Austereo for Seven Network (Australia)
6 x 60 min · FR

Fake injuries, fake deaths, and more...
the things people do for money!

Produced in association with: BBC One (UK)

10 x 30 min · HD

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IDEAS & EXECUTION



"We try to loosen up the style to let you see the scene play out naturally, and more often than not, that's far funnier."

Whether or not the networks are clamoring for another quack-happy family, one thing is clear when looking at the recent series generating buzz on U.S. cable nets. Comedy, or to be more precise, comedic reality, is increasingly clicking with audiences.

Another network that is bringing more comedic reality projects to its schedule is truTV. According to EVP and COO Marc Juris, the laughs need to be inherent in the show's source material, stemming from the concept, the cast and then, the crafting.

"While I've been told many times, 'I can make it funny in post,' I have never seen that to be true," he says. "What post-production does bring is the critical sense of timing. Comedy is about timing."

Both producers and editors need to have fine-tuned funny bones to make comedic reality fly, according to Juris. "It's critical that you understand the delivery of comedy, with a set up and a punchline in order to make it work," he says.

For one of truTV's upcoming comedic unscripted competition series, Juris took a pitch that wasn't even meant for the network.

"Killer Karaoke... happened to be sticking out of a bag in a pitch meeting, and I'm always interested in the thing you're not pitching me, so I asked about it and we saw it," he says.

He saw the Zodiak USA series as a perfect companion to *Wipeout*, which truTV had recently acquired off-network rights for.

"It turned out to be a good thing that I'm nosy," he says.

TLC's new pint-sized ratings queen, Alana Thompson, also known as Honey Boo Boo.

The "extreme singing competition" starring *Jackass*'s Steve-O will debut in mid-October.

The Turner Broadcasting cable net also airs *Impractical Jokers*, a reality comedy that came to Juris and his team as a talent-based pitch of the cast – Sal, Q, Murr and Joe, members of the Tenderloins comedy troupe. "We thought they had such tremendous chemistry," he says, and they developed the hidden-camera dare show together with the cast.

But while comedic reality is catching on, network programmers and producer partners need to be sure that the laughs are on brand. Viacom network CMT, which airs country music and lifestyle-related programming, currently features such titles as *Redneck Vacation*, *Redneck Island* and *Bayou Billionaires*, and has several light-hearted reality series on the way, including *Chainsaw Gang* and *Trinity 911*.

"We have a core audience with a very specific world view, which is a passion for having a hell of a good time," says CMT's EVP of development and programming, Jayson Dinsmore. "They're not interested in heavy-handed producing or overly dramatic storylines."

Dinsmore says the type of comedy that appeals to the CMT viewer is outrageous, but never offensive, adding that its shows aim to celebrate American culture, rather than exploit it. Thus, the programming team looks for strong characters who are inherently funny

FORMATS THAT TRANSLATE



Fake injuries, fake deaths, and more...the things people do for money!

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10 x 30 min · HD



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10 x 30 min · HD



Training kids to take care of their furry friends.

Produced in association with:
BBC (UK)
10 x 30 min · HD



Sending mental health sufferers into the workplace—undercover.

Format devised for: Channel 4 (UK) · HD



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IDEAS & EXECUTION

and a bit loud and crazy – traits that are also reflected in the current crop of music artists that are hugely popular to CMT's viewers, such as Eric Church, Blake Shelton and Miranda Lambert. "They seem to be unfiltered and very genuinely proud of being American," says Dinsmore.

In order to find these strong characters, casting is key, but Dinsmore admits that finding an authentically funny character or family can be a "roll of the dice."

The most challenging thing about the burgeoning genre for Dinsmore, however, is the attention to detail that it requires.

"Comedy is subjective and nuanced, and character-driven comedies are very different than a giant in-studio talent competition," he says. "It's unexpected. They're not professional actors. We don't have a script. We have to work with what we capture on camera and then we craft it."

TLC GM Amy Winter describes the comedic reality content on her network, which ranges from *Here Comes Honey Boo Boo*, to the long-running family business hit *Cake Boss*, as the product of a different shooting approach.

"I've seen shows where you can tell they tried to make a punchline out of an editing trick. I don't think we try to do that here," she says. "I think we try to loosen up the style to let you see the scene play out naturally and more often than not, that's far funnier."

With *Honey Boo Boo*, Winter knew TLC had a "funny little show" on its hands when the cable network decided to put Alana Thompson, one of the sparkly pint-sized contestants from *Toddlers and Tiaras*, front and center in her own series.

"Nobody really stole our hearts the way that Alana did when she appeared in that first episode of *Toddlers* and we found that her mom really resonated too," says Winter. "We felt that she's a character, her mother's a character – 'I wonder if there's more there.'"

Of course, there's the entire Thompson clan, including sisters 'Pumpkin,' 'Chubbs,' 'Chickadee' and dad 'Sugar Bear,' rounding out the cast.

The show has generated sizable ratings – it beat cable coverage of the Republican National Convention in the 18-49 demo in its timeslot, but tied with cable coverage of Bill Clinton's speech to the Democratic National Convention. It's also attracted several negative reviews, with some critics calling the show exploitative, but Winter maintains that she doesn't put anything



on air that is mean-spirited.

"Of course, there are some series where we will show you warts and all, and we think *Honey Boo Boo* definitely lets some warts show, but I think that's part of the charm too," she says.

Winter says the network has taken a tip or two from scripted comedies such as The Office and *Modern Family* – sitcoms that are themselves direct satires of reality shows. Stripped-down music cues and "natural awkwardness" are two such elements that have made their way to the reality sitcom. "We took a look at their approach... and said, 'You know what, they took some stuff from reality television and it's an opportunity for us to see where they've improved this model and apply this to reality television," Winter says. The network attempted it earlier this year with Leave it to Niecy, a "docusitcom" starring comedian Niecy Nash and her newly blended family. "It was definitely a pacing change for us, learning from some of the great sitcoms that we see today," says Winter.

So while it is a process to hit upon that "special sauce" of a solid concept, an authentically comical cast, and a comedy-savvy cutter, when it works, it can really work. But when it doesn't...

"If you start to talk yourself into the fact that it's funny, it's not funny," sums up Juris. •

Hair-raising dares are the backbone of truTV's hidden camera show Impractical Jokers.

"While I've been told plenty of times, 'I can make it funny in post,' I've never seen that to be true."



Mark Reynolds, Director of Factual at BBC Worldwide, talks factual entertainment ahead of MIPCOM.

We've seen many hit cookery series in recent years – what makes a good food programme?

Our clients look for premium, innovative content. So we're excited about *Chef Race*, which pits British and American chefs against each other in challenges across the US-a really interesting mix of travelogue and competition series. It's produced by the talented guys at Jamie Oliver's Fresh One, who also make *The Restaurant Inspector*, a title that's

performed well for us and is back for another series. Positive and celebratory shows always sell well. The Great Bake Off, for example, is an incredibly warm show that fosters camaraderie between the contestants.



Is that positivity something you look for across your factual entertainment slate?

Absolutely. Another new title for us is *Lovetown*, *USA*, a unique social experiment that sees Oprah Winfrey task relationship coaches with transforming an entire community, by mediating broken relationships and helping singles find love. Similarly, *Junior Doctors*, which is already a hit for us, is an informative and life-affirming series. And we're looking forward to *Dads in the Delivery Room*, also produced by BBC Entertainment. I think buyers trust that, as well as working with the best producers around, our programmes respect contributors and represent positive values.

Do you think that's what sets your programming apart?



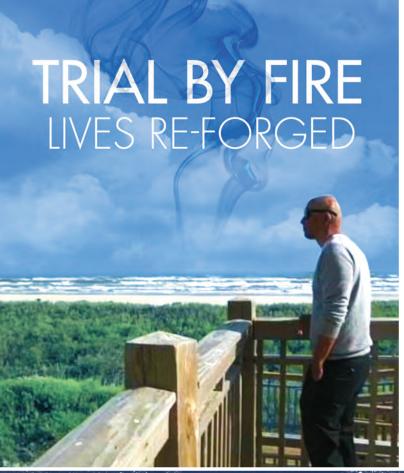
Partly, but first and foremost these series must be entertaining. Take *Top Gear*, which we've now sold to over 240 territories. It's the humour and energy that makes both the UK and US versions so successful, and the same is true for *Richard Hammond's Crash Course*. Talent is paramount too, so we focus strongly on developing relationships with people like Kirstie Allsopp and

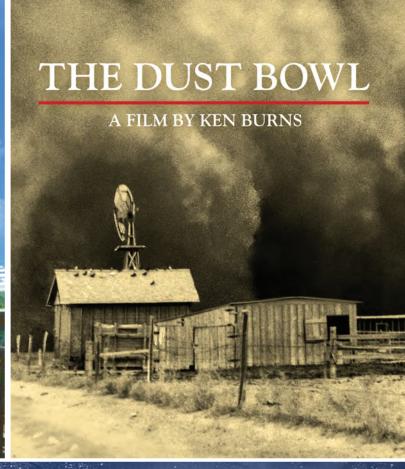


Phil Spencer, whose Raise the Roof Productions are making *Kirstie's Vintage Homes* for us. Also, all of these titles tackle subjects that are relatable the world over. *Great Expectations*, a new series from Nutopia about mums-to-be, is another case in point. It's that universality that also makes so many of our factual entertainment series — like *Top Gear, Junior Doctors, Chef Race* and *Lovetown* — ideal for localisation.

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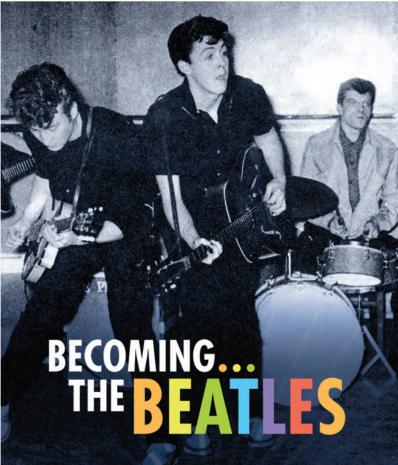


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REALSCREEN'S

DOC HOT SHOTS 2012

celebrate realscreen's 15th anniversary, we've selected 15 emerging directors (or directing teams) that we think represent the future of feature-length non-fiction.

In making the selections, we assembled an allstar team of top-level festival programmers and TV commissioners, and asked them to pick their stars of tomorrow. Who is the next Pennebaker, we demanded, or the new Herzog? Which directing duo could go on to match the feats of the Maysles, and which provocateur could reach the heights of Morris or Moore?

The discussions were passionate, and for most of the judging panel, whittling their shortlist down to just one director or duo was agonizing. So a big thank-you to all our judges, and massive congratulations to all of the Doc Hot Shots who made the list.

The 2012 Doc Hot Shots advisory panel:

Charlotte Cook. Hot Docs David Courier, Sundance Film Festival Heather Croall, Sheffield Doc/Fest Hussain Currimbhoy, Sheffield Doc/Fest Sean Farnel, SnagFilms Ben Fowlie, Camden Int'l Film Festival Nick Fraser, BBC 'Storyville' Mette Hoffmann Meyer, DRTV Doug Jones, LA Film Festival Simon Kilmurry, PBS's 'POV' Adriek van Nieuwenhuiizen. IDFA Charlie Phillips, Sheffield Doc/Fest Janet Pierson, SXSW Film Thom Powers, Toronto Int'l Film Festival Basil Tsiokos, Sundance Film Festival Lois Vossen, PBS's 'Independent Lens' Adam Benzine, realscreen



MALIK BENDJELLOUL
Sweden
Notable work: Searching for
Sugar Man

David Courier, Sundance Film Festival senior programmer: "Searching for Sugar Man trumpets the arrival of a major new voice in non-fiction film. Bendjelloul's film is so much stranger than fiction it's hard to believe that it actually happened. As plot twists abound, Sugar Man dazzles at every turn."



MARGARET BROWN

U.S.

Notable work: Be Here to Love Me, The Order of Myths

Janet Pierson, SXSW Film producer:

"Taking a longer view of who our future doc masters will be, rather than working from this year's festival debuts, I'd like to nominate Margaret Brown, who combines a unique and cinematic filmmaking voice with deeply moving stories. Her approach is intimate, her sensibility poetic with gravitas. The films have a timeless feel that get under our skin."



ASIF KAPADIA

UK Notable Work: Senna, The Odyssey

Adam Benzine, realscreen associate

editor: "Kapadia's doc debut burst onto the world stage last year, staggering audiences globally by bringing a high drama approach to archival storytelling. Asif already had form as a narrative director prior to Senna's success (which included BAFTA and Sundance wins), and hopefully his recent Olympics doc The Odyssey indicates a willingness to further explore the non-fiction format. If so, great things undoubtedly await."



ANDRIS GAUJA

Latvia Notable work: Family Instinct,
Victor

Doug Jones, Los Angeles Film Festival associate director of programming: "Many

filmmakers are exploring the boundaries of documentary filmmaking, but few are approaching it with the fearlessness of Gauja. In his debut film *Family Instinct*, a disarmingly raw portrait of a dysfunctional family and their community of misfits and malcontents, Gauja employs a variety of methods – pure documentary, recreations, staged events in which only some of the participants are aware of any staging – to create a tightwire act of fact, fiction and the revelatory space in between."



HAVANA MARKING

JK

Notable work: Afghan Star, Smash & Grab – The Story of the Pink Panthers

Nick Fraser, BBC 'Storyville' series editor:

"She's very, very talented. She made Afghan Star, and she's developing two new ideas for us. Smash & Grab was a big, well-made film with a lot of animation in it, which was really deft, really good."



SARAH MCCARTHY

Australia
Notable work: Sound of Mumbai:
A Musical

Thom Powers, TIFF doc programmer and DOC NYC artistic director: "With Sound of Mumbai,

Sarah McCarthy didn't make anything easy on herself, filming with Indian slum children putting on a production of *The Sound of Music*. Up until the night of the one-time-only performance, she wasn't sure whether she'd have permission to film it. But the results are triumphant, one of the most emotionally charged films I've ever shown. In fact, just thinking about it now makes me choke up."



ELIZABETH MIMS AND JASON TIPPET

U.S.
Notable work:
Only the Young

Simon Kilmurry, 'POV' executive director:

"Elizabeth and Jason have achieved something remarkable in Only the Young, transporting us into the lives of their teen characters, where it feels like we are quite literally there, hanging out with them, at that point in time when our lives stretched endlessly and uncertainly into the future...
Watching this film has been one of the great artistic highlights of 2012."



CAMILLA NIELSSON

Denmark

Notable work: The Children of Darfur, Mumbai Disconnected

Mette Hoffmann Meyer, DRTV head of documentaries:

"Camilla is very bright, and has a fantastic understanding of the complexity of politics and people. She's also very brave, and in a very short period of time has taught herself to use cameras and get closer to the story. Her work is beautifully shot, and the material she's coming home with from Zimbabwe [for a future doc] comes from a place that's really very difficult to shoot."



LISANNE PAJOT AND IAMES SWIRSKY

Canada Notable work: Indie Game: The Movie

Hussain Currimbhoy, Sheffield Doc/Fest film programmer:

"Lisanne and James immediately sucked me into a world I knew nothing about with brilliant editing and an excellent eye for cinematography and pacing that outdoes far more seasoned filmmakers. They then took me on a rollercoaster ride I was not at all expecting, and I loved every minute of it."



VÉRÉNA PARAVEL

France

Notable work: Foreign Parts, Leviathan

Benjamin Fowlie, Camden International Film Festival founder and

director: "Part anthropologist, part filmmaker, Véréna has created films that transcend our notions of what documentary is, and what it is supposed to be. Beginning with Foreign Parts, she has emphasized the immersive, experiential qualities of the moving image, eschewing both narration and conventional narrative. Her latest collaborative project with Lucien Castaing-Taylor, Leviathan, pushes the limits of documentary even further."



TRISTAN PATTERSON

U.S.

Notable work: Dragonslayer

Basil Tsiokos, Sundance Film Festival programming associate,

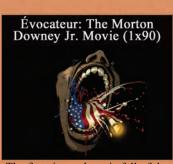
documentary features: "In *Dragonslayer*, director Tristan Patterson and producer John Baker were able to almost instinctively adapt the form of documentary portraiture to perfectly suit their untraditional subject and capture a specific, pivotal moment in his life. If they can bring the same kind of unmediated authenticity and immediacy to their next project, they'll certainly remain high on everyone's watch list."



The critical decisions that defined Reagan's presidency.



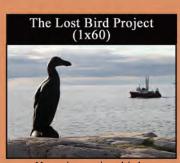
Barbecue techniques used by pit masters from Bali to Buenos Aires.



The fast rise and tragic fall of the "Father of Trash Television."



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Honoring extinct birds where they were last spotted.



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DAWN PORTER

U.S.

Notable work: Gideon's Army, Spies of Mississippi

Lois Vossen, senior producer for PBS's 'Independent Lens':

"Dawn's varied professional background as an attorney and TV executive provides a unique skill set that serves an independent filmmaker... Her experiences as an attorney give her practical insight into the evermore-complicated legal side of the business, while her connection to storytelling makes her a great creative partner. She has a strong understanding of what drives a great story forward."



ASHLEY SABIN AND DAVID REDMON

U.S.

Notable work: Girl Model, Downeast

Sean Farnel, acquisitions consultant at SnagFilms: "Their work has a raw, but thoughtful quality, a willingness to experiment and play in the form, yet also a firm grasp of classical observational filmmaking. Smart, tough, but not preachy politically, these DIY'ers have also been astute and creative in managing the business life of their films. It's clear that major works should be expected from them, individually and together, for years to come."



BILL ROSS AND TURNER ROSS

U.S.

Notable work: 45365, Tchoupitoulas

Charlotte Cook, Hot Docs director of programming: "They are filmmakers who are developing a new, modern form of vérité that is a progression in the craft, and art form, of documentary. What makes their work so important is that it is not bound by present relevance, but that it will continue to gain nuance for decades due to the way in which they portray atmosphere and feeling, not only of place and culture, but of the people within."



SEUNG-JUN YI South Korea

Notable work: Planet of Snail

Heather Croall, Sheffield Doc/Fest director: "The most stunning documentary this year has to be Seung-Jun Yi's *Planet of Snail* – one of the most mesmerizing, life-affirming cinema experiences you will ever encounter. Seung-Jun Yi's directorial touch is so masterful; he gently invites us into his deeply respectful portrayal of this amazing couple with a love story that is refreshing and fun but never sentimental, never maudlin. The light bulb scene in *Planet of Snail* has been burned into my mind forever."



NEW SERIES

IDIDN'T DO 17



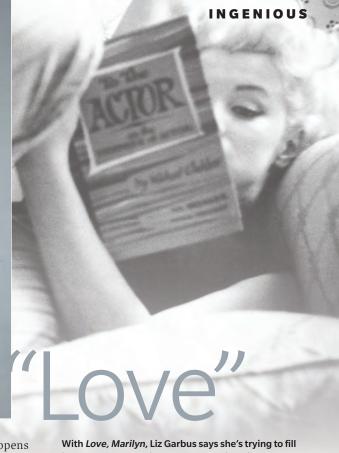
NARRATED BY CHRIS NOTH

7 X 1 HOUR



R33.08





BY ADAM BENZINE

Filmmaker Liz Garbus knew she was taking a risk by employing an array of A-list actors to bring the writings of Marilyn Monroe to life for her latest doc, Love, Marilyn. She talks to realscreen about the decision, and the challenges of tackling the biggest Hollywood icon of the 20th Century.

iz Garbus's latest documentary opens with a camera panning across a bookshelf, revealing just some of the hundreds of books that have been written about Marilyn Monroe, arguably the most famous sex symbol and Hollywood icon of the 20th Century.

With August having marked the 50th anniversary of Monroe's death, networks and producers have been scrambling to produce or rerun Monroe programming, either broadcasting films that featured the legendary actor in her heyday, or airing new docs that looked at her oftcomplicated private life.

But with *Love, Marilyn*, which premiered at the Toronto International Film Festival in September, Garbus is aiming to stand out from the crowd by portraying Monroe using the actor's own words.

"It doesn't take a brain surgeon to know that there's been a lot done on Marilyn," says Garbus. "In fact, that's the starting point of our film – that so much has been written and said about her. But what I felt, as a filmmaker and a lover of film history, was that we have been presented with a not entirely complete picture of one of the most famous people in the 20th Century."

Garbus came to *Love, Marilyn* via Stanley Buchthal, who produced her last documentary, *Bobby Fischer Against the World.* In addition to his film work, Buchthal serves as an advisor

With Love, Marilyn, Liz Garbus says she's trying to fill in some of the gaps in what she feels is an incomplete historical picture of the iconic actor.

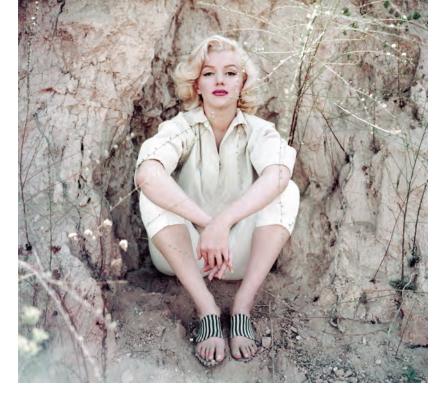
to Anna Strasberg and her family, who oversee the estate of Monroe, and in 2010 he edited the book *Marilyn Monroe: Fragments*.

"Anna Strasberg, during a move about 10 years ago, found a couple of boxes in storage that hadn't been sorted through, in which were a lot of Marilyn's writings: composed, organized business letters; middle-of-the-night scrawled thoughts; poems; notes; recipes... a whole bunch of notebooks, scraps of paper, and a ton of other stuff," Garbus recalls.

"She sat on it for quite a long time and then finally with Stanley decided to try to get them out into the world, because they really showed the inner Marilyn. When Stanley was working on this and putting them together in a book, he told me about the documents and I had the opportunity to see what they were doing, and I was blown away."

Garbus secured funding from French-headquarted producer-distributor StudioCanal to make a doc, but faced a key question in how best to bring Monroe's disparate writing to life.

"It felt like there were many different Marilyns expressed in these voices, in the same way that all of us have multiple facets and sides," Garbus reflects. "What was exciting to me was an



"I felt like I was going out on a limb. There wasn't a roadmap."

Among the actors chosen to give voice to Marilyn Monroe's writings are Lindsay Lohan, Glenn Close, Uma Thurman and Marisa Tomei. (Photo: Milton H. Greene) opportunity to give voice to these different sides."

In a bold artistic choice, Garbus decided to have well-known Hollywood actors appear onscreen and read out Monroe's words, as well as those of her friends and lovers.

Among the A-list stars tapped to voice Monroe are Elizabeth Banks, Ellen Burstyn, Glenn Close, Viola Davis, Lindsay Lohan, Uma Thurman and Marisa Tomei; while Adrien Brody voices Truman Capote, Jeremy Piven takes on Elia Kazan, and Hope Davis represents Gloria Steinem.

"I felt like I was going out on a limb," admits Garbus, "I was doing something that I hadn't done before and that, actually, I hadn't really seen before. There wasn't a roadmap."

After reaching out to agents, Garbus says the actors who came on board "didn't do so because they were being paid lots of money," but because they responded deeply to the material.

"It was very much a collaborative process because they're not performing Marilyn, they're not *being* Marilyn, they are bringing out the various facets of Marilyn with their energies, but they are still themselves," she explains.

In addition to the thespians' performances, Garbus uses a wealth of archival footage, backed by a vibrant soundtrack featuring female acts such as Feist and Au Revoir Simone.

"I had an amazing research team who went to Denmark to scour the archives there," she says, "and of course there was the Academy of Motion Picture Arts and Sciences, where we unearthed the letters of Arthur Miller and Billy Wilder."

Still photographs also proved to be a key component of the film. "Marilyn is one of the most

photographed people in the world, so of course there are many," says Garbus. "But what was special was building relationships with photographers who would give you ones that hadn't been seen before."

On this front, Garbus found crucial collaborators in

Josh and Amy Greene, the respective son and widow of noted Monroe photographer Milton H Greene.

"He shot a lot of 60mm film of Marilyn behind the scenes on her movies, at her wedding, and at the Greene home in Connecticut," Garbus explains. "We were able to transfer a lot of that stuff, and it's some of the best stuff in the film. It shows Marilyn the human being; an unguarded person."

With U.S. TV rights snapped up by HBO, *Love*, *Marilyn* looks set to be Garbus's most high-profile doc since her 1998 effort *The Farm: Angola*, *USA*, which won a Sundance Grand Jury Prize and an Oscar nomination. The doc is her second consecutive biopic, following on from last year's film on late chess genius Bobby Fischer.

"With *Bobby* and with *Marilyn*, those have been my partners, lovers, friends and enemies for the past three or four years," she laughs, "but they're fascinating partners to have... Every ounce of footage that pours in is like a gift from the grave. For Bobby, I felt his story hadn't been told in a complete way in documentary, so I felt a certain obligation to history to tell the full story.

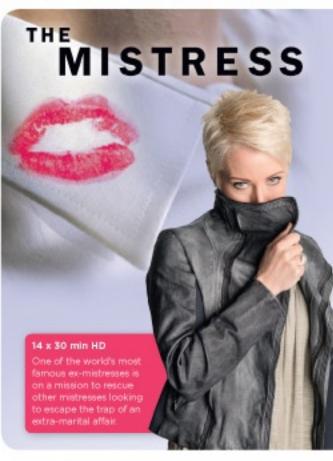
"For Marilyn it's the opposite, actually, I felt I didn't have that obligation at all," she adds. "I had an obligation to bring my own point of view of these documents, but I didn't need to cover every biographical beat, and we really didn't. There was a lot that we felt had been amply covered elsewhere. So the films were very different in that sense."

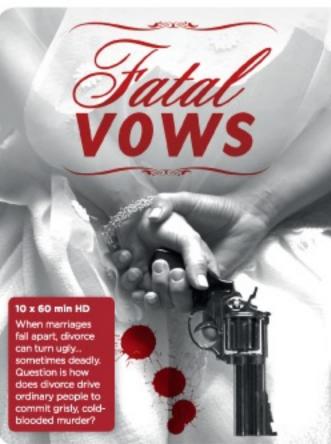
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YEARS: IT'S BEEN REAL

BY BARRY WALSH AND ADAM BENZINE

On the occasion of realscreen's 15th anniversary, we've asked several nonfiction production and network execs who have graced our pages often over the years, to weigh in on the past, present and future of the genre, and offer their personal impressions of the past decade and a half in the industry.



EILEEN O'NEILL GROUP PRESIDENT, DISCOVERY, TLC AND DISCOVERY FIT & HEALTH NETWORKS

What do you think the most positive trend has been in the non-fiction content business over the course of your career thus far?

My career is rather long now, 20 plus years (gasp!) and the incredible growth of non-fiction programming across networks and in to new territories around the world is phenomenal. There has not been much change over from the "originators" of this space but many have joined the non-fiction community in a way that has evolved the storytelling positively.

Conversely, what has been the most negative trend in the industry you've seen thus far?

As a network head it is easy to point to spiraling costs but I'll save that for someone else. Most concerning are producers who seem to be putting more of a premium on "fiction" in the word "nonfiction" and thus propelling unrealistic expectations on the programs.

What sort of impact do you think the rise of reality programming has had on "traditional" documentary or non-fiction programming? Do you think the latter has been influenced by the former in any way over the last 15 years?

Sure. Happily there has been an evolution in both sectors and whether it is the infusion of talent (in front or behind camera), technology adaptations or editing approaches – both have benefited to make the storytelling stronger.

What do you think the most significant development in the non-fiction content industry will be over the next five years?

I'm hoping to see continued advancement in technology – video and audio – to improve how we tell stories and what stories we can tell. The less gear we have to have in many environments – the better! Conversely, technology is driving how we, as an audience, consume and where we consume content – I hope we never fall out of love with the big HD screen for those shows that take our breath away!

What advice would you give to those aspiring to be leaders in this industry over the next 15 years?
Stay in shape! Seriously, get out from behind the desk and foster relationships around the world because as trite as it sounds – our world is a smaller place and there are significant opportunities for those who can bridge territories or continents with content.

REALSCREEN 15TH ANNIVERSARY



NICK FRASER SERIES EDITOR. 'STORYVILLE,' BBC

What has been the most positive trend in the nonfiction content business over the last 15 years?

The most positive trend has been the sheer explosion of documentaries and the way they display a variety of ways of approaching subjects and being an author. Also the very diverse roles they play in the contemporary media economy – they just do so many different things, from investigative journalism through to entertainment.

What has been the most negative trend?

The obsession with making films that have political messages. All forms of propaganda are destructive to creativity. I'm not saying that you shouldn't want to come to very firm, aggressive conclusions about the world, but this should arise out of investigation and out of looking at things. Nowadays, people tend to be more interested in the message than the means of telling the message.

When will reality TV go away already (asked with tongue firmly in cheek)?

Some variance of reality TV will probably be there as long as television requires audiences. As long as you require

bums on seats, it's basically very cheap to concoct strips out of real people. Real people are very malleable, very eager to be used and exploited. Therefore reality television will go on for as long as broadcast television does, which is probably for a very, very long time indeed.

What do you think the most significant development in the non-fiction content industry will be over the next five years?

Unquestionably for documentaries, the most significant development will be their showing over the Internet. Nobody yet has figured out a way of monetizing them and I think it's interesting to speculate the degree to which places like the BBC will show things either for free over the Internet, or get in the business of collecting money for documentary filmmakers.

The way documentaries go on the Internet will determine their future - I don't mean it will be impossible to make your own documentary and be creative, but the economics of documentaries will be determined by how they migrate to the Internet.



THOM BEERS FOUNDER OF ORIGINAL PRODUCTIONS, NEWLY APPOINTED CEO OF FREMANTLEMEDIA NORTH **AMFRICA**

What's been the most positive development in the non-fiction content industry over the last 15 years? The most positive development is how American audiences have embraced non-fiction storytelling. I always say God bless Bunim and Murray – they created The Real World and raised a generation on documentary, docudramas and docusoaps. And 20 years later, you have a critical mass of audience that translates to real ratings in the cable world.

There's also the healthy growth of cable. The erosion of network television has done nothing but benefit cable... Niche-casting is de rigeur. So I'm thrilled with that evolution, having watched it from the very beginning. When I started in this business 15 years ago, nobody had series. There were a couple of channels out there like Discovery that were doing one-offs. It took me two to three years in the business before I was getting orders for more than one show at a time.

Watching cable become appointment viewing – people tuning in on Monday nights to watch Monster Garage, for example - was a big deal. All of a sudden, we weren't just a filler to put on when they couldn't find anything else. We were actually the program of choice. When that started to happen, about 10 to 12 years ago, it was incredibly exciting.

The other important thing is the evolution of technology. In the old days you'd aspire to get a Sony

"Watching cable become appointment viewing was a big deal. All of a sudden, we were the programs of choice."

[HDWF]900, a \$100,000 camera, to get to have those beautiful pictures, and now you can get those pictures for five grand. That's democratized storytelling - the accessibility of inexpensive but high-quality technology.

Any advice for someone aiming to be the next Thom

The biggest decision I ever made was to get out of post in 1997 and risk my life – seriously risk my life – to bring home a little piece that became The Deadliest Jobs in the World. If I look back on my career, that was a life-defining moment. Now, it wasn't easy - 24 hours after going to sea I was 200 miles out in a storm that was the biggest one in 40 years. That season, two boats sunk, seven guys drowned and they never even found the bodies. So if you're asking, I'd say roll the dice and risk it all. That's it. Don't be safe.



Pilgrim Studios celebrates



for its valuable contributions to non-fiction entertainment

Congratulations on 15 Years!

REALSCREEN 15TH ANNIVERSARY



PAULA KERGER PRESIDENT AND CEO, PBS

What do you think the most significant change has been in terms of storytelling for factual content? Is there something that you feel has significantly impacted how stories are told in the factual realm over the past 15 years?

The explosion of multi-platform, transmedia content has been the most transformative change in our business model. It has changed not only how stories are told, but how we can engage the public in storytelling. And it has fundamentally changed how the public can access our content, because so much more can be made available beyond a single broadcast program.

What do you think the most positive trend has been in the non-fiction content business over the last 15 years? Over the last 15 years we've seen a growing interest in non-fiction content that has gone hand in hand with the explosion of outlets for distribution. People are hungry for content that informs them about the world around them, and there are more and more ways for them to access that content.

What has been the most negative trend? Reality television can be entertaining and informative. But over the last few years, the scale has tilted too far away from the sort of non-fiction content that truly educates and inspires viewers.

"People are hungry for content that informs them of the world around them."

What do you think the most significant development in the non-fiction content industry will be over the next five years?

I think that the role of social media will expand significantly, which will enable more viewers to participate in the storytelling itself. Beyond that, I think that there's enormous potential to make an impact using new platforms and distribution methods in new arenas, like our schools. At PBS, we are working hard to develop PBS LearningMedia, to deliver tailor-made non-fiction content into classrooms in a form that's accessible to teachers, students and parents.



SIMON I LOYD CEO, CINEFLIX PRODUCTIONS

What has been the most positive trend in the nonfiction content business over the last 15 years? I think the most positive trend has been the primacy of great storytelling with strong characters and an emphasis on strong, authentic dramatic narrative arcs. Non-fiction TV faced a crossroads five years ago when mean-spirited formats seemed to become more prevalent by the day, but thankfully audiences turned their back on overly contrived and cruel formats in favor of authenticity, storytelling and strong characters.

What has been the most negative trend? Generally speaking, it used to be that you just had copycat programming, but now we live in the age of copycat networks. Specifically to Canada, I don't think it's good for the long term health of the industry and the viability of Cancon that so many Canadian companies become dependent on producing foreign formats rather than having the creation of original shows and worldbeating formats at the heart of their businesses.

What do you think the most significant development

for the industry will be over the next five years? I think a key will be a re-introduction of fun and light formats into non-fiction programming. There is a limit to how much you can push the jeopardy button without it becoming absurd. I think the audience has an appetite for a bit more fun and key broadcasters are certainly looking for more of a comedic sensibility from new ideas.

What has been the biggest business development to impact the industry, in your eyes?

The biggest business development has been increased competition for content. Non-fiction cable channels have seen the bar raised with the size of audiences attracted by shows like American Pickers, Storage Wars and Pawn Stars that routinely attracted four to five million viewers in the U.S. As such, there is more competition for ideas than ever before. Five broadcasters bid for American Pickers – that would have been highly unlikely 10 years ago. For years people have talked about content being king; at long last that mantra seems to be ringing true.

CONGRATULATIONS TO



for 15 Years of Dedication to Unscripted Television

HERE'S TO THE NEXT 15!

Bertram, Elise and all your friends at Profiles Television





CRAIG PILIGIAN
FOUNDER AND CEO,
PILGRIM STUDIOS

What do you think the most positive trend has been in the non-fiction industry over the last 15 years? That ordinary people are getting recognized for their extraordinary talents. When I think about the success of shows like American Chopper, Dirty Jobs, Top Shot, and even The Ultimate Fighter, it's clear that the most enduring non-fiction content isn't about watching "train wrecks" – it's about how great it feels to watch someone do something well. Whether it's building a bike, cleaning a sewer, shooting a target or beating the crap out of a guy, it doesn't matter, as long as there's skill there. Excellence is entertainment.

What will be the most significant development in the non-fiction industry over the next five years? The fact that the digital space is going so mainstream, with high-profile projects being produced specifically to live online (Jerry Seinfeld's web series comes to mind), is a huge development. It means that the digital space is becoming more visible and credible, while still staying as accessible as it ever was. Any person, at any time, could have their own show in the digital space for next to no money – and now people might actually watch it. Give that a few years and pop culture won't be an exclusive

"The digital space is becoming more visible and credible, while still staying as accessible as it ever was."

celebrity and corporate kingdom anymore. Of course, that means there's going to be a lot more content out there to weed through, too.

What has been the biggest business development to impact the non-fiction industry, in your eyes?

Thom Beers becoming CEO of FremantleMedia North America.

Any advice you'd give to a new producer hoping to get to where you are over the next 15 years? I'm not one to give advice. Instead, I'll offer two words to anyone starting out: Good luck.







LESLIE GREIF FOUNDER AND CEO, THINKFACTORY MEDIA

What has been the most positive trend in the non-fiction content business over the last 15 years?

Over the last 15 years, the non-fiction art form – which was traditionally more informational based non-fiction programming, like documentaries – has now blossomed into a whole new palette of programming that has really captured an entertainment-based audience.

What has been the most negative trend?
Like anything, the proliferation of great entertainment has also spawned a sea of sameness, in that there are so many programs that are derivative of one another.
This has become a challenge because there is so much competition and shows are fighting for audiences.
Shows used to define a network, now it's hard to find that defining piece of content mixed in with all the clutter.

What has been the biggest business development to impact the non-fiction content industry?

The massive growth and expansion of cable networks has been the biggest business development in the past 15 years. It used to just be the big four networks and pay cable producing all the programming, now basic

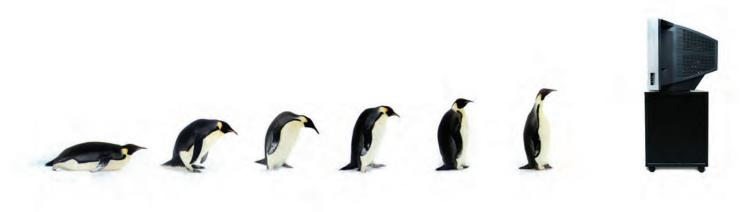
"The greatest accolade is that cable is no longer referred to as 'cable TV'... it's just TV."

cable is mainstream television, and they have their own big explosive hit shows that have become appointment viewing. The greatest accolade is that cable is no longer referred to as cable TV... it's just TV.

From a business perspective, what was the best decision you made over the past 15 years?

Over the years I've had the good fortune to see the cable world successfully take off and with that I have been able to incorporate unscripted television into my already established scripted business and expand our production company. Also, partnering with Gene Simmons is definitely at the top of the list!

CONGRATULATIONS ON YOUR 15TH ANNIVERSARY!







DIRK HOOGSTRA

SVP PROGRAMMING, HISTORY

What do you think the most significant change has been in the way stories are being told in factual content?

I'd say the storytelling has gotten more sophisticated and producers and networks have gotten better at making these kinds of shows. Production values have gotten better across the board. The quality of directors and showrunners has improved, editors have gotten better. The fact that it's a competitive marketplace has increased the quality of these shows.

What has been the biggest business development to impact the non-fiction content industry?

To use History as an example, even a few years ago, no one imagined that a network that was 100% original and based on unscripted, factual entertainment, could break into the top five of cable. We're now living proof of the power of this kind of television – the fact that to date we're number two in all of cable and [it is] built on a volume of highly successful reality shows.

What has been the most positive trend in the nonfiction content industry over the past 15 years? "The number of original hours on cable right now is staggering, and clearly there's a huge appetite for this sort of content."

There's been a broad reaching desire for the genre, not just an acceptance. I think it's one of the top forms of entertainment right now. The number of original hours on cable in a given year right now is just staggering, and clearly there's a huge appetite for this sort of content. That also speaks to how competitive it's gotten. Years ago, when I started, there were one or two outlets for what was at the time considered "documentary," which evolved into reality, which was then considered a fad, and then "controversial," and now has evolved to a place where it's a very sophisticated form of entertainment across cable and broadcast.



040





International

TVF International's boutique approach to documentary and factual distribution has earned us a place within the media landscape as the leading independent factual distributor in the UK. Our catalogue encompasses everything from exceptional one-offs to long-running series, representing some of the most innovative and creative producers from across the globe.

Breaking The Taboo

Narrated by Morgan Freeman, this groundbreaking new documentary uncovers the UN sanctioned war on drugs, charting its origins and its devastating impact on countries like the USA, Colombia and Russia. Featuring prominent statesmen including Presidents Clinton and Carter, the film follows The Global Commission on Drug Policy on a mission to break the political taboo and expose the biggest failure of global policy in the last 50 years.





Format: 3 x 52 (HD)

This unique insight into the true nature of leadership has unprecedented access to some of the most influential politicians of our time — Yasser Arafat, Shimon Peres and Oscar Arias — each have been called killers, terrorists, liars and thieves. Powerful archive footage and exclusive interviews with the leaders and those closest to them reveal an intimate view of their controversial political legacies.

The Changing Face Of... Format: 9 x 52 (HD)

A glittering new celebrity biography series with a twist: telling the incredible stories of A-listers who have used their image and continuously changed their style to keep themselves in the spotlight across the decades. Featuring: Madonna, The Queen, Elton John, Elizabeth Taylor, Joan Collins, George Michael, Barry Manilow, Liza Minnelli and Arnold Schwarzenegger.



ANN JULIENNE
HEAD OF INTERNATIONAL DEVELOPMENT,
FRANCE TÉLÉVISIONS



PERRINE POUBEAU COMMISSIONING EDITOR, ACQUISITIONS AND COPRODUCTIONS

What do you think the most positive trend has been in the non-fiction content business over the last 15 years?

Non-fiction productions have evolved very positively in that the style, both in storytelling and visually, has become much more vivid, really stepping away from, "We know what's best for you, be serious and look and listen carefully."

Productions are more humorous, narrators and experts much more human and close to the viewers. Technology has made leaps and bounds and makes shows not only more beautiful but much more fun to watch.

What has been the most negative trend? Way too focused on presenters and celebrities. While good presenters can often be very profitable artistically for many programs, the trend is so ubiquitous now that it's very often more about the celebrity or presenter than it is about real content, which can be pushed to the sidelines, topple over and disappear altogether.

What has been the biggest business development in non-fiction content over the last 15 years?

Non-fiction has become very entertainment oriented. This is a double-edged sword.

What do you think the most significant development in the non-fiction content industry will be over the next five years?

To develop a point made above, technology pushes the non-fiction content industry in ways we sometimes can't begin to foresee.

Just as the launch of tablets made long-term viewing pattern forecasts obsolete, technology we use in making content pushes us forward. When we look back in five years we will laugh at the technology we consider state-of-the-art today and say, "Remember when we were still making shows like that?"



REALSCREEN 15TH ANNIVERSARY



ID ROTH CEO. 3BALL PRODUCTIONS

What has been the most positive trend in the nonfiction content business over the last 15 years? Reality television. The fact that you can put a real person on TV and show a real experience of how someone changes their life or how they deal in a certain situation has benefitted the television audience.

Small cable channels without the big budgets necessary for big primetime scripted programming created characters through real people, and they ended up being able to aggregate eyeballs in a way that was never seen before. So, for example, you have a show based on some family in the South that digs things up in their backyard - these types of shows built cable channels. Shows became tent pole, event-type television, which allowed the cable company to really compete in the primetime broadcast world, and reach a much bigger audience.

I think it also is getting us back to what television used to be, which is like this great campfire that everyone sits around and watches. You have all these niche channels that divide up the household: Dad in one room watching ESPN, Mom watching Lifetime, kids watching

Nickelodeon, but I think that certain shows in the reality genre – the big studio shiny floor shows like American Idol - have brought everyone back into the living room together to experience television the way it was designed to be watched back in the '50s and '60s.

What will be the most significant business development in the industry over the next five

It will be figuring out how to get people to watch a commercial. Right now two thirds of American households have a DVR. No one can tell me there's any scientific proof that I'm going to inherently absorb an advertising message by fast-forwarding through it. And as most in the television business understand, the reality is that TV shows are filler around commercials, not the other way around. As advertising changes, and advertisers are challenged by reaching viewers with their commercial spots, creative content producers like us need to figure out ways to make sure that these commercials are getting viewed. Because if they stop getting viewed, we stop making TV shows.



CARL HALL MANAGING DIRECTOR, SKY VISION

What has been the most positive trend in the nonfiction content business over the last 15 years?

It keeps getting bigger and better. The use of dramatic re-enactments to bring to life some of the most incredible historic moments and scientific discoveries to a wider audience has been the overwhelming success of recent years. This has also brought non-fiction content into primetime, with arguably more consistent viewing figures at a fraction of the cost of traditional TV drama.

What has been the most negative trend in the nonfiction content business over the last 15 years? I'm sure many of us would like to envisage that we could produce a trusted format for a series which can deliver consistently high viewer ratings. However, this can lead to people jumping on the latest bandwagon, 'factual entertainment.' Whilst there is some very good fact ent programming, there is also some [that's] not so good. Furthermore, it's not always a good thing for the non-fiction content business as it leads to a lack of diversity across U.S. cable channels, and this impacts international programming.

What has been the biggest business development to impact the non-fiction content industry, in your

The emergence and widespread use of digital media with no substantial financial returns for producers or distributors has been truly eye-opening, if not revolutionary. I do however predict that, in the next 15 years, this trend will completely change and digital will lead the industry as a major revenue model.

From a business perspective, what's the best decision you've made over the last 15 years? From both a personal and business perspective, merging Parthenon into the quality-driven and dynamic entity that is BSkyB, has overwhelmingly been the best decision I have made. Sky's ambitions to accelerate its plans for international rights management made the acquisition of Parthenon the ideal solution. Parthenon's reputation and worldwide experience provides the perfect distribution vehicle to offer Sky's high quality, innovative and unique content to be showcased to the international market.















Congratulations on 15 years of keeping us on top of factual entertainment.

























KILLERS BEHIND BARS

Groundbreaking series investigating the true scale of crimes committed by notorious serial killers

Channel 5 (UK) | 3 x 60' HD



THE ANTARCTIC CHALLENGE

A remarkable and epic personal adventure reliving the legendary footsteps of conquering the South Pole

TVE (Spain) | 1 x 60' HD



THE HOTEL

The smash hit comedy documentary of life above and below stairs at the real-life "Fawlty Towers"

Channel 4 (UK) | Season 2: 9 x 60' HD





Following the intimacy, drama and emotion of pregnancy to birth, the BAFTA-winning One Born Every Minute team returns with a new season and two television specials: Twins And Triplets and Plus Sized Mums

Channel 4 (UK) | Season 1-3: 37 x 60' HD & Format





BERTRAM VAN MUNSTER PRESIDENT AND CEO, PROFILES **TELEVISION PRODUCTIONS**

What do you think the most positive trend has been in the non-fiction content business over the last 15 vears?

First and foremost, over the last 15 years the storytelling has gotten so much better. We now tell a story over many hours and episodes, which is so much more engrossing for the audience. That has given way to reality TV [being] accepted as a credible part of the TV landscape. And that's also spawned a much more sophisticated casting process, as well. And of course, the Internet and social media have changed the way we view and communicate about non-fiction TV. The marriage between social media and TV is a good one. All in all, the reality TV business has grown up.

What do you think the most significant development in the non-fiction content industry will be over the next five years?

Right now, one of the challenges and issues in reality TV is that we're in the world of derivatives a little too much; the ratings have shown us that people really are hungry for something new. We need to come up with better ideas and concepts that can continue the evolution of

the genre. Hopefully that will happen over the next five years. Also, the improvement in camera and production technology has had a real impact - you can mount a camera the size of a pack of cigarettes to get access to things you wouldn't have been able to film years ago so that mobility and access should really impact what we're able to highlight going forward.

What has been the biggest business development to impact the industry, in your eyes?

In terms of business, the international market has exploded. All the overseas sales, both for formats and finished shows, have only spurred more reality production around the world, which has been a hugely impactful development for everyone.

Any advice you'd give to a new producer hoping to get to where you are over the next 15 years? Usually my advice is "don't listen to advice." But I would say that this is a very competitive business, so you must be very passionate and committed to your profession, and have enough guts to take some chances.



DAVID LYLE CEO. NATIONAL GEOGRAPHIC CHANNELS U.S.

What do you think the most significant change has been in terms of storytelling for factual content? Is there something - production technology, methods of content delivery – that you feel has significantly impacted how stories are told in the factual realm over the past 15 years?

The audience has become increasingly sophisticated over the past 15 years so they can cope with multiple characters talking about events from different viewpoints and even different time frames – predicting what will happen, what is happening and what just

Better memory storage has led to even more footage being shot and stored.

What do you think the most positive trend has been in the non-fiction content business over the last 15 years?

Audiences have gravitated to a whole range of nonfiction styles. From documentary through factual, factual entertainment to reality (whatever that means for you), audiences and channels have realized this style of storytelling is here to stay. To think that 15

years ago the buyers for this type of storytelling were housed away from the grown-ups in the "alternative department"... Perhaps, now sitcoms should be part of the alternative department!

What has been the most negative trend? The rise of the reality star and the march of the wannabes

Has the rise of reality TV had a positive or negative impact on "traditional" documentary?

Both, despite a lack of a precise definition for "reality TV." In general, it has helped enliven factual entertainment storytelling styles. But sometimes the content has suffered. However, it must be a net gain that the pompous, ponderous, irrelevant, self-satisfied, voice-of-God-led docs have died out.

What do you think the most significant development in the non-fiction content industry will be over the next five years?

The future of cable channels in the U.S. and the online community's ability to fund non-fiction production.

INTRODUCING



ARE YOU OUR NEXT WINNER?



(I to r) Barry Walsh, editor, realscreen; David McKillop, EVP programming, A+E Network; Thom Beers, 2012 realscreen Hall of Fame Inductee; Claire Macdonald, VP & publisher, realscreen and Lance Bass, MC, 2012 awards.

Awards will be presented at the 2013 edition of Realscreen West at the Fairmont Miramar, Santa Monica CA, June 5, 2013

CALL FOR ENTRIES OPENS OCTOBER 11

To submit your entries go to awards.realscreen.com



LOOKING BACK...

While we're reluctant to blow our own horn too loudly, on the occasion of our 15th anniversary, we'd like to look back at some of the major events that have been part of the realscreen brand's history.

SEPTEMBER, 1997

2000

About the business of docs, infomags and lifestyle programming



RealScreen Magazine, "about the business of docs, infomags and lifestyle programming," launches. Realscreen stakes out its own corner of the Internet, launching realscreen.com.

1999

1998

The first edition of the Realscreen Summit comes to Washington D.C. and attracts more than 250 members of the non-fiction industry.

Realscreen Summit moves to McLean, Virginia.

2002

The Summit returns to D.C...

2004

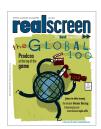
2005

2006

...and then heads back to Virginia. Acclaimed director Albert Maysles is a featured keynote. **real**scree

RealScreen evolves into realscreen with a snazzy redesign. Summit heads back to D.C.

Realscreen introduces its Global 100, an annual listing of the top independent non-fiction production companies, as chosen by the industry. First appearance of 'Globie,' the Global 100 mascot, on a realscreen cover.



2009

2010

Realscreen introduces an event focusing on factual entertainment and reality programming, based on the U.S. West Coast: The Factual Entertainment Forum.

With an eye towards the increasing integration between brands and factual content, realscreen launches the Branded Entertainment Forum in New York City. As if that isn't enough, realscreen also introduces a new component to its annual Factual Entertainment Forum - The Factual Entertainment Awards.

Über-producer Mark Burnett delivers a keynote address at the Realscreen Summit.



The Realscreen Summit sells out for the first time in its history, attracting 2,000 delegates. The U.S. West Coast event, rebranded as Realscreen West, also hits capacity in June. And the magazine undergoes another snazzy redesign. •

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Realscreen's Branded Entertainment Forum will shine the spotlight on innovative case studies of branded entertainment initiatives from the production companies, marketers and television networks making waves in the rapidly expanding branded content space.

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SVP Marketing Innovation and
Integration
Macy's Inc



SHIRA LAZARHost and Executive Producer
What's Trending



ERIN MCPHERSONVP and Head of Originals and Video
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Executive Producer Media &
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MIDCOM. 2012
And now a look at several DICS

projects making their way to MIPCOM 2012 that realscreen's editorial staff has chosen as "must sees." After viewing a veritable slew of clips submitted to us (somewhere over 100 – eventually we lost count), we've arrived at these projects, which run the gamut from hard-hitting social issue documentaries to lighter factual entertainment fare, and from awe-inspiring science specials to riveting natural history. Congratulations to the project named "Best in Show," which wins a pass to the 2013 Realscreen Summit.



BARACK OBAMA: GREAT EXPECTATIONS

Partners: Flach Film for France 2, RTL TVI, TV5 Monde, RTS, Al Arabiya News Channel, SBS, VPRO, NRK, RSI, RTP and LTV; distributed by ZED.

Length: 2 x 52 minutes | **Rights available**: Worldwide

On November 4, 2008, Barack Obama was elected as the 44th president of the United States, and its first African American president. It was seen not only as a victory for the Democrats, but for American citizens hungry for change. With a campaign that centered on a four-letter-word, "hope," Obama and his team galvanized a sizable chunk of the electorate, with "Obamamania" spreading even beyond U.S. borders.

That was then. Four years later, the incumbent is fighting to retain the top office in the wake of recent economic meltdowns, a lengthy war, and what U.S. Senator John Kerry calls "the greatest obstructionism in the history of the Congress." This special, directed by William Karel (*Looking for Nicolas Sarkozy*), brings together members of Obama's team and top political analysts to review the highs and lows of Obama's first (and perhaps only) term as Commander in Chief. The insights reveal much, not only about the inner workings of the president, but also of the American political machine.



INVISIBLE UNIVERSE

Partners: doc.station for ZDF; distributed by ZDF Enterprises; Broadcasters: ZDF, ORF.

Length: 2 x 50 minutes | Rights available: Worldwide

Thanks to technological advances, the unseen world around us is becoming more and more visible, as featured in this scintillating two-part special. Using high-speed, high-definition cameras, the production team behind *Invisible Universe* reveals the awe-inspiring detail behind numerous phenomena previously unable to be captured by the human eye. The beauty of a bursting soap bubble, the shockwaves that accompany explosions, and the majesty of a falcon in flight are just some of the jaw-dropping visual treats available here, presented alongside plenty of scientific information to make *Invisible Universe* more than just a treat for the eyes.

MIPCOM PICKS



THE WORLD BEFORE HER

Partners: Storyline Entertainment, Telefilm Canada, The Rogers Group of Funds through the Theatrical Documentary Program; distributed by ro*co international **Length**: 1 x 91 minutes, 1 x 60 minutes | **Rights available**: All rights available for all territories except Canada, U.S., France, Germany & Korea Winner of the best documentary prize at the 2012 Tribeca Film Festival and given the best Canadian feature honor at Hot Docs, this film from Toronto-based director Nisha Pahuja captures two very different worlds: the action behind the Miss India beauty pageant, as 20 contestants take part in a beauty boot camp in Bombay; and the training within a camp for young girls run by the Durgha Vahini, the women's wing of the militant fundamentalist movement. With the latter, Pahuja gained access to a world that had never before been filmed. By examining these two radically different groups, Pahuja illuminates the clash between encroaching Western values and entrenched tradition, and how that clash impacts young Indian women today.



AKA DOC POMUS

Partners: Clear Lake Historical Productions; distributed by PBS International **Length**: 1 x 56 minutes; 1 x 100 minutes

Premiered: Toronto Jewish Film Festival, May 2012 | Rights available: Worldwide Paralyzed with polio as a boy, young Jerome Felder's life was transformed yet again when he first heard Big Joe Turner on the radio. From there, Felder began frequenting the clubs, taking to the stage on crutches and belting out the blues, and eventually adopting the stage name Doc Pomus. By the mid-Fifties, he had not only written songs for his own recordings, but was also a songwriter of choice for other R&B artists, including Ray Charles.

Pomus eventually hooked up with a young songwriter named Mort Shuman and from their office in The Brill Building, knocked out several songs that would cement their status as a legendary songwriting duo – "Save the Last Dance for Me," "His Latest Flame," and "Teenager in Love" to name a few. In this special, archival footage and candid interviews with friends and colleagues, coupled with excerpts from his memoir narrated by Lou Reed, combine to paint a joyful portrait of Pomus.



ÉVOCATFUR

Partners: Ironbound Films; distributed by APT Worldwide (worldwide excluding North America) and Magnolia Pictures (North America)

Length: 90 minutes

Premiered: Tribeca Film Festival, April 2012

Rights available: Worldwide, all media, excluding North America Before Glenn Beck, before Rush Limbaugh, before Ann Coulter, there was Mort -Morton Downey Jr., to be precise. The son of a crooner who would also become a singer and songwriter himself, Downey earned the most notoriety as the host of The Morton Downey Jr. Show, a nationally syndicated, no holds barred scream-fest in which the chain-smoking Mort would mercilessly harangue any guest who dared to differ from Downey's ultra-right wing viewpoints.

The show, and the shtick, took America by storm in the late Eighties, but as ratings inevitably dwindled, Downey's antics became increasingly bizarre. With rare archival footage and comprehensive interviews, Évocateur examines the man, the myth and the media monster that Downey unleashed.

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9/11 VOICES FROM THE AIR

Partners: Darlow Smithson Productions Ltd; distributed by Endemol Worldwide Distribution

Length: 60 minutes | **Aired**: September 2012 (U.S.)

Rights available: All rights outside television rights in the U.S.

This hard-hitting special takes a new look at the terrorist attacks on the U.S. on September 11, 2001, by listening – with audio excerpts of cellphone calls between passengers on the hijacked planes and their loved ones, and radio transmissions between the cockpits and air traffic controllers, forming the foundation of the program. Archival film, dramatic recreations and interviews with air traffic controllers, military personnel and relatives of the victims also provide insight to what occurred on that tragic, tumultuous day in the air above America.



RUSSELL BRAND: ADDICTION AND RECOVERY

Partners: A BBC Production, distributed by DCD Rights

Length: 60 minutes

Premiered: August (BBC3, UK)

Rights available: TV, VoD and home video rights

British actor and comedian Russell Brand could never be accused of being a shrinking violet, and in this eye-opening documentary, he tackles a tough topic that has particular personal relevance with candor and care. A decade ago, Brand was addicted to heroin and was headed to an early grave. And while he's strived to become clean and stay that way, he acknowledges that the lure of drugs and the steely grip of addiction can often be too strong to resist. Here, Brand not only opens up about his own battles with drug use, but comes face to face with other addicts in an attempt to address how addiction is currently regarded and dealt with.



SPFFD KILLS

Partners: Produced and distributed by Earth-Touch; Broadcasters: Smithsonian Channel,

National Geographic Channel **Length**: 1 x 45 minutes Airing: October 2012

Rights available: Worldwide terrestrial rights (excluding North America)

Recent tech developments have made ultra slo-mo a tantalizing treat for factual producers and viewers alike. This three-part series uses high-speed Phantom cameras and CGI to depict the lethal grace with which animal predators kick into high gear and launch their attacks. With episodes focused on jungle, ocean and savannah-dwelling creatures, Speed Kills provides an adrenaline-spiked glimpse of the split-seconds that create the chasm between the quick and the dead, and reveals the physiology behind the fast-movers .



AUNG SAN SUU KYI: THE CHOICE

Partners: Ronachan Films & Finestripe Productions for BBC2 (UK) and HBO (U.S.); distributed by

Zodiak Rights

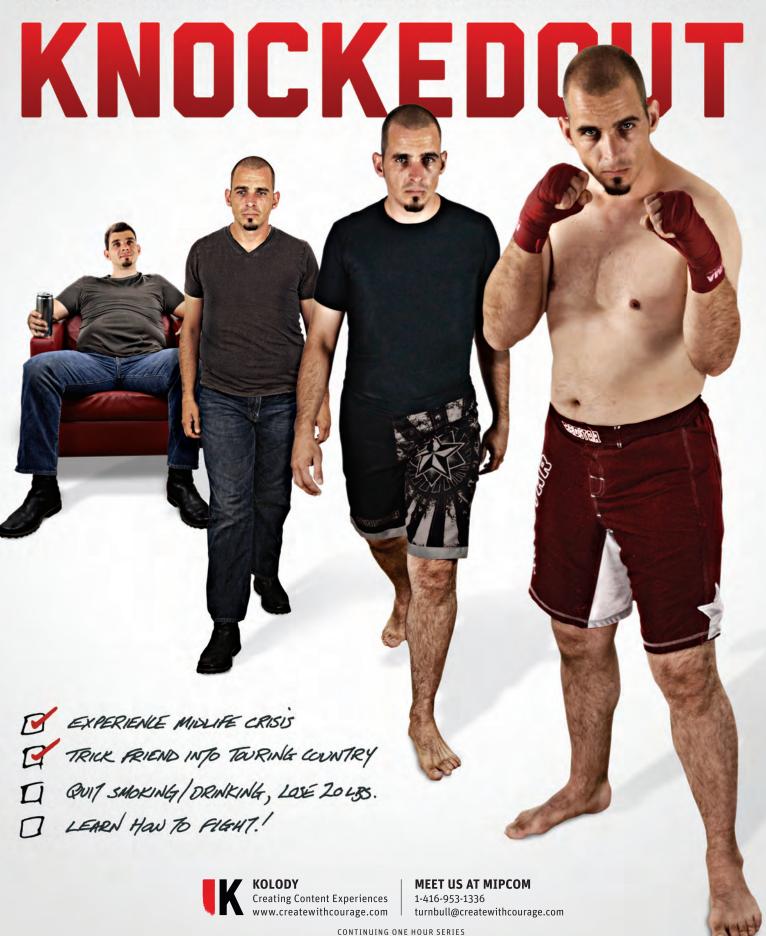
Length: 1 x 60 minutes

Airing: September 2012 (BBC2)

Rights available: All rights worldwide excluding UK and U.S.

This Angus McQueen-directed doc, four years in the making, profiles Nobel Peace Prize-winning Aung San Suu Kyi, the leader of the opposition movement for democracy in Burma. The film follows Suu Kyi, under house arrest for 15 of the last 21 years and released in November of 2010, as she prepares to re-enter the political fray of her homeland, taking its first steps toward democracy. Filmed over the span of a year in Burma, the documentary features exclusive interviews with Suu Kyi, as well as colleagues, friends and family.

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THE MISTRESS

Partners: Great Pacific Media for Slice (Canada); distributed by Beyond International

Length: 14 x 30 minutes Aired: August, 2012

Rights available: All rights for the world outside of Canada, excluding segment, soundtrack and

Self-proclaimed mistress, "infidelity analyst," author, radio host and founder of Mistresses Anonymous Sarah Symonds is, via this reality series, making it her mission to rescue those who come to be known as "the other women" from their plight, "one mistress at a time." Here, Symonds meets with ladies embroiled in affairs with assorted Mr. Wrongs and delivers strong doses of tough love and hard-earned wisdom to help them break free from their toxic relationships. Along the way she also offers tips on how to spot a cad and how to keep your romantic union affair-free.



INTO THE WAVE

Partners: Woods TV/ Dissidents for ARTE France; distributed by Zodiak Rights

Length: 1 x 52 minutes Aired: Not vet broadcast Rights available: Worldwide

Just watching surfing icons such as Laird Hamilton and young Kai Lenny tackle the big waves on beaches such as Hawaii's laws and Belharra in France is an intoxicating thrill. But riding the waves themselves is a spiritual experience for hordes of surfers the world over, and that way of life is chronicled beautifully here. From Malibu to the Basque Coast, this documentary follows some of the sport's greats as they perform gravity-defying feats aboard ferocious waves that can crest to 80 feet, while providing insight into what lures so many to the sea.



ECHOFS

Partners: Aysha Productions; distributed by Cargo Film & Releasing

Length: 56 minutes

Airing: Early 2013 (Knowledge Network, TVO, Canada) Rights available: Worldwide, excluding English Canada

This gripping film from Sun-Kyung Yi (Scenes from a Corner Store, Thai Girls) examines the stories of Chinese women who gave up their children at birth from three vantage points: that of the women who left their babies; a middle-class Canadian mother who adopted a Chinese girl; and another Canadian woman preparing to "pick up" her adopted baby from China. Throughout, Yi draws a sensitive balance between the pain and suffering felt by those who had to abandon their children, and the joy mixed with trepidation felt by those bringing a child into a new family and a new culture.



PAROLE DIAIRIES

Partners: Towers Production for TV One; distributed by DCD Rights

Volume: 13 x 60 minutes

Premiered: September 2012 (TV One, U.S.)

Parole officers can prove to be a lifeline for many who have fallen on the wrong side of the law. This series showcases the efforts of six officers working in Indianapolis as they try to best serve the interests of their clients and their jurisdiction. From officers who work primarily with female offenders, to those who work with sex offenders and others that work the "drug and thug" beat, this series shows the human faces behind the criminal justice system, as well as the struggles and the triumphs each officer faces every day on the job as they endeavor to help criminals turn their lives around for the better.

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THE FARTH FROM SPACE

Partners: Darlow Smithson and Handel Productions in association with Shocks of Mighty for WGBH/'Nova' and Discovery Channel Canada; distributed by Endemol Worldwide Distribution

Length: 1 x 2 hours Aired: May 2012 (Canada)

Rights available: All rights worldwide except U.S. and Canada

This two-hour special provides a new window upon our little corner of the universe, courtesy of cutting-edge technology that turns raw satellite data into computergenerated imagery to depict natural events. Through the satellite images, the invisible processes that govern our planet's weather and indeed, our eco-systems, are shown in vivid detail. Here we see hurricanes whirl into shape, solar storms puncturing the Earth's magnetic field, and other eye-popping examples of the interconnectivity between unseen forces that all add up to make our world work.



TRIAL BY FIRE: LIVES RE-FORGED

Partners: Pyewackitt Productions; distributed by PBS International

Length: 1 x 52 minutes; 1 x 86 minutes

Rights available: Worldwide

This film from Megan Smith-Harris brings together seven burn survivors to recount the stories of the events that changed their lives, and the ways they coped with such events to become stronger than before. Featuring Iraq war veteran, Dancing with the Stars contestant and acclaimed motivational speaker IR Martinez, the film celebrates the strength of the human spirit and its ability to overcome incredible physical and emotional duress, as each survivor shares how they emerged from the darkest days of their lives with stronger senses of purpose, forged not only by their ordeal, but by their own indomitable courage.



TURTLE BOY

Partners: Sundog Pictures Production for Channel 4 and National Geographic;

distributed by Electric Sky Length: 1 x 48 minutes

Aired: April 2012 (Channel 4, UK); July 2012 (NGC, U.S.)

Rights available: All rights, worldwide

Originally airing on Channel 4's 'Bodyshock' strand, Turtle Boy tells the story of young Didier, a six-year-old who was born with congenital melanocytic nevus (CMN), a condition characterized by an abundance of moles on the body. Didier's mole encompasses 60 percent of his body, resembling a tortoise shell. The show's title comes from the name that neighbors in the remote village of rural Colombia used to refer to the boy.

After Didier's story is picked up by a news broadcast in Bogotá, a top surgeon in the UK, Dr. Neil Bulstrode, offers to join the surgical team in the Colombian capital and remove the mole. And while a Google search can reveal the story's ultimate outcome, the special provides a jarring yet ultimately life-affirming look at a young child's strength of spirit, and a team of physicians' capacity for caring.



AMERICAN TIGER

Partners: Périphéria Productions in association with the Canadian Broadcasting

Corporation; distributed by Filmoption International

Length: 1 x 45 minutes

Aired: February 2012 ('The Nature of Things,' CBC, Canada)

Rights available: Worldwide, excluding Canada

Contrary to what many of us might believe, most tigers today are not prowling wild jungles in search of their next meal, but are living in captivity, and not necessarily in zoos. Some experts say that the number of tigers living in the United States may be nearly double that of those in the wild, and the majority of them are privately owned. This special, non-hunting cat is living longer than its counterparts in the wild, and may provide some genetic information that can help save wild tigers on the verge of extinction. But with six sub-species of tiger potentially facing that fate, is private ownership something to be encouraged or eradicated?



SHOW ME YOUR MONEY

Partners: Watershed for Channel 4; distributed by Warner Bros International

Television Production Length: 1 x 60 minutes

Aired: July 2012 (Channel 4, UK)

Rights available: Worldwide, format and finished

Just as the first rule of Fight Club is to not talk about Fight Club, discussing salaries with co-workers tends to be a "no go" zone for casual conversation. For this social experiment, Charlie Mullins, managing director of Pimlico Plumbers, takes a page from an actual 1950s workplace experiment, in which his entire workforce has to reveal to each other what they're making. From there, once the pay discrepancies are exposed, the workers have to come together, both to devise a pay scale that's fairer to all concerned, and in cross-department pairings that give glimpses into what each job entails. Will the experiment pay off?



PREDATOR COAST

Partners: Produced and distributed by Earth-Touch; originally broadcast on

Smithsonian Channel Length: 1 x 45 min Airing: October 2012

Rights available: All TV rights available worldwide excluding North America Here, Earth-Touch brings its cameras to a unique stretch of the African landscape, in which lions and crocs rule the roost on land, while sharks, dolphins and gannets vie for supremacy underwater. With a giant mountain on one side, a huge ocean on the other, and forests and lakes in between, the area known as the Predator Coast serves as an unpredictable home for an array of fascinating creatures. Available in 2D and 3D versions, Predator Coast captures a wealth of wild action on land and underwater.

MIPCOM PICKS



THE TIPPING POINTS

Partners: Unboxed Media for The Weather Channel (U.S.) and VPRO (Holland), with The ARD Group (Germany), Canvas (Belgium), The Australia Network and Fairfax Digital; distributed by Electric Sky

Length: 6 x 60 minutes, 6 x 30 minutes

Airing: October 2013

Rights available: All rights worldwide

This series examines the 12 tipping points that climate scientists have identified as having potentially dangerous impacts on the global eco-system if they're reached this century. These include the "dieback" of the Amazon rainforest, the collapse of the Greenland icesheet, and the melt of the Permafrost in Siberia.

Combining expedition adventure footage, extensive interviews with leading scientists in the field and state-of-the-art CGI, The Tipping Points takes us to some of the world's farthest reaches to show us just how close we are to the edge.



THAI STREET FOOD WITH DAVID THOMPSON

Partners: Thai Street Productions and Noosa Films; distributed by ABC Commercial Length: 13 x 30 minutes

Rights available: Worldwide

When it comes to Thai cooking, Australian chef David Thompson knows a thing or two. The author of a couple of books on the subject and the proprietor of several Thai restaurants, including Namh in London and Bangkok, Thompson has a passion for the cuisine that is undeniable. And as seen in this series, it's infectious. Thompson takes to the streets of Thailand, hitting markets at the crack of dawn and whipping up late-night meals with Thai street chefs, to bring to viewers the range of culinary delights available in the country. A captivating presenter, Thompson's exploration of Thai cuisine and culture leaves you hungry for more.



MODEL EMPLOYEE

Partners: Studio Lambert for VH1; distributed by All3Media

Length: 8 x 1 hr (commercial) and Format I Airing: Winter 2012/2013

Rights available: All TV rights, on-demand rights and home video rights for world, excluding U.S., Canada and Puerto Rico

In the cutthroat world of modeling, some aspiring kings and queens of the catwalk will do anything to get that plum gig... including cleaning toilets, apparently. This new reality competition from Studio Lambert (Undercover Boss), coming to U.S. cable net VH1, will pit 10 models against each other in a bid to become the "spokesmodel" for Las Vegas luxury hotel Mandalay Bay. But the competition isn't based on runway etiquette or sharpness of cheekbone. In order to be the face of the brand, the contestants will have to get to know every aspect of it - by working with the chefs, the maids, the croupiers, and a few live sharks here and there. •

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ULTIMATE ARMORED CAR: THE PRESIDENTIAL BEAST

Partners: Karga 7 Productions for Discovery (U.S.); distributed by Cineflix Rights

Length: 1 x 60 minutes

Aired: February 2012 (Discovery Channel, U.S.) Rights available: World excluding U.S. and Canada

There are souped-up cars, and then there's the "Presidential Beast." The automobile that carts the President of the United States to and fro, known in some circles as Cadillac One and in others as "the Beast," has all the bells and whistles you'd expect the Commander in Chief's wheels to have, and then some. This special examines the handiwork of the Texas Armoring Corporation, the team behind the Beast, by demonstrating the numerous ways that the typical car can be compromised and putting their armor to the test with assorted ballistic exercises. Batman, eat your heart out.



THE TEMPLE MOUNT

Partners: Arcadia Entertainment for Vision TV and S4C Wales; distributed by

Parthenon Entertainment **Length**: 3 x 60 minutes

Rights available: Contact Parthenon Entertainment

Widely regarded as one of the most significant religious sites in the world, the Temple Mount in Jerusalem serves as an intersection of sorts for three of the world's major religions. But it is an intersection marked with bloody conflict. In these three episodes, we learn of the Temple's tumultuous history - the building of the first Temple under King Solomon and its destruction, the completion of the second Temple in 516 BC, and the apocalyptic visions surrounding the possible creation of a

Filmed in Israel, Jordan and Morocco, the series pairs dramatic re-enactments with extensive interviews for a fascinating examination of the Mount's past, present and potential future.



16 ACRES

Partners: Directed by Richard Hankin; distributed by ro*co international

Length: 1 x 91 minutes, 1 x 57 minutes

Rights available: All rights available for all territories except U.S.

This film from Richard Hankin provides a comprehensive look at the emotions and interests at hand in the construction of new buildings at Ground Zero, the site of the former World Trade Center complex. For relatives and friends of those tragically killed in the events of September 11, any new buildings should serve as a fitting memorial. Meanwhile, developers, architects and politicians attempt to balance those considerations with the notion of radically reworking the city's landscape. 16 Acres follows the process behind the scenes as New Yorkers of all stripes attempt to heal the gaping wound inflicted on that fateful day.

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Guy Martin's Industrial Wonders + The Boat That Guy Built

After bringing the battered shell of a narrow boat back to its former glory in The Boat That Guy Built, the very same dirty-faced Guy Martin embarks on a journey through Britain's Industrial Revolution, exploring and restoring the machines that powered the railways, worked the docks and descended the mines during 18th and 19thCentury Britain with enthusiasm and charm.

Completed and Format



Harley Street

Meet Lesley and Aamer Kahn, owners of Harley Street Skin – London's most exclusive cosmetic surgery clinic. With its heady mix of glamour and surgery, they are opening the door to their practice and their celebrity clients. Aamer's reputation as one of the world's foremost cosmetic surgeons keeps the business bustling with occasionally bizarre but always interesting clientele.



Fake or Fortune? + Antiques to the Rescue

Find art and antiques galore in these high-class and high-entertainment packages. Fake or Fortune? is on a globe-spanning mission to uncover the truth and restore the reputation of lost and forgotten master-works, whilst Antiques to the Rescue is hunting for heirlooms that could fetch the fortunes needed to restore the historical, stately homes in which they languish.

Completed



Rat B*stards

Overgrown rodents known as Nutria are currently tearing up the Louisiana Bayou at an apocalyptic speed, leaving the communities that surround it vulnerable to flooding and the natural habitats decimated. The authorities have placed a bounty on the Nutria rat's tails so Skeeter and his band of 'Cajun Commandoes' are out to collect. Carrying all the artillery they can, the huntsmen take to the swamp lands in search of those golden tails.



Money From Strangers

How much money would it take for you to make a fool of yourself in public? How much to harass a stranger? *Money from Strangers* sees just how far the public will go for cash. As the money goes up, so do the laughs as the tasks get more outrageous, more daring and more embarrassing. MTV's US version features pranks on the streets of New York.



Wartime Farm

Our charismatic and witty experts have conquered the trials of Victorian and Edwardian farm life and now they're taking on the *Wartime Farm* and the strict austerity measures that were enforced during the Second World War. With no food imports it was back to toiling the land and the spirit of Make Do and Mend in order to feed a nation.

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Genre: Entertainment

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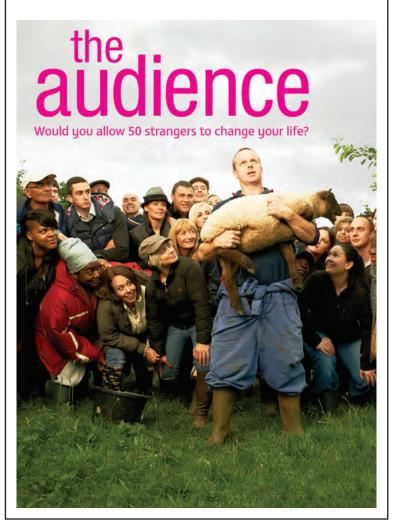
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A MY Tupelo production for Travel Channel

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Viewers go along for their wild ride and share in their emotional journey, ranging from the unbelievable, right through to the terrifying and the awe inspiring. Watch as ordinary, everyday people get caught in the most extraordinary situations.

A Cheri Sundae production for Travel Channel

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Why Men Cheat One-hour documentary

This documentary investigates the truth behind the murky motivations of powerful men who endanger marriages, reputations and careers in their quest for illicit moments.

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Narrated by Kim Cattrall, About Her tells the intimate story of nine young women facing life in the wake of diagnosis with an aggressive form of breast cancer.



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ZED is a leading independent French producer and distributor of blue chip documentaries, mostly one-off specials in the following fields: nature, tribes, travel, wildlife, adventure, science and history.

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THROUGH TIME

BY LINDSAY GIBB

The long-running travel series *Globe Trekker* hits a milestone and continues to excite and innovate 20 years on.

harting the history of *Globe Trekker* is like tracking the timeline of the technological revolution.

From its beginnings as the *Lonely Planet* pilot shot in 1992, the series has weathered a number of industry-related, technological and global changes in its 20 years of production. Ian Cross, managing director of Pilot Productions and creator of the long-running travel program, says comparing the early days of what began as *Lonely Planet* to the current

production of *Globe Trekker* is like comparing the days of the horse and carriage to the advent of the motor vehicle.

"When we started there was no mobile phone, no Internet, no HD, no DVD, no widescreen," lists Cross.

Over the years the series and its producers have had to evolve

to keep up with these changes, creating a website for the series during the dawn of the Internet, getting into the DVD business to distribute the more than 200 episodes of the show directly to fans, and starting a YouTube pay-per-view channel.

Cross' background made him a natural for travel TV. A well-traveled journalist, he grew up in Canberra, Australia and held various posts in the United States and the UK as a reporter for television, radio and newspapers. In 1991 he founded Pilot

GLOBE TREKKER SPOTLIGHT

Trekking through traffic in Dakar, 2009. (All photos courtesy Globe Trekker)

Productions in London.

A self-described "young hippie" in the 1970s, Cross did a lot of traveling and was inspired by seeing parts of the world that were off the beaten path. One of his favorite memories is crossing the Asia overland trail, which came to be known as the "hippie trail," in the mid-'70s. Creating a series such as *Globe Trekker* would be a way to share the inspiration travel gave him with television viewers.

In 1990, Cross and his team licensed the name *Lonely Planet* from the travel book company and in October 1992, traveled to Indonesia to shoot the pilot. Starting in Bali, the team spent a month traveling across the country to Timor, meeting people and documenting the realities of the voyage. "It was a pilot so we were making it up as we went along," remembers Cross.

ESTABLISHING A STRONG FORMAT

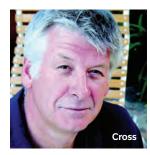
Despite winging it, the Indonesian trip and subsequent pilot established the format that would carry *Lonely Planet* through to *Globe Trekker* and keep it on channels around the

world some 20 years later.

Christmas 1992 brought
Cross to Sydney, Australia to
edit the footage. He and then
business partner Simon Nasht
(who Cross bought out of Pilot
Productions in 1997) spent
1993 shopping the program to
channels around the world. In
1994, they produced the first 12

episodes for Channel 4 in the UK and TLC in America. Other channels that came on board shortly thereafter included YLE in Finland, France 5 and Discovery Asia, all three of which are still carrying the program today.

When asked about the key to the program's longevity, partners point to the series' format. "The format hasn't changed, which is unusual for any TV show," says Steve Fright, director of broadcasting for Travel Channel International, which has carried and coproduced the show in the UK,



"We've managed to stay on the air because we're a global show and we've got audiences all over the world."

Europe, the Middle East and Africa since 2000. "Wherever they go they seem to have presenters who are very open to experiences and have this amazing ability to connect with the people."

The format is deceptively simple: presenters visit various locales and immerse themselves in the culture by living as the locals do. The narrative style of the program, which takes the viewer through a story from start to finish, keeps the series agile, and allows the producers to go wherever the shoot takes them.

"There are many shows on television that have a strong pace or feature eye-candy but have 'empty calories' in take-away for the viewer," says American Public Television president Cynthia Fenneman. "Globe Trekker's producers have the rare talent of understanding how to marry stunning videography, memorable talent-driven moments and entertaining information with rhythmic, indigenous music."

CHANGES AND CHALLENGES

Creating a format that works is one thing, but creating one that can survive 20 years is a rarity. One of the biggest challenges facing Pilot is keeping *Globe Trekker* relevant to viewers with each passing decade.



Director Jenny Dames sets up a shot in Iran, during a 1998 shoot.

While the program's structure and style haven't changed much over the years, the world around it and the international television industry have. One abrupt, tragic change that affected the series was September 11, 2001. After planes hit the World Trade Center in New York, people were afraid to fly, and the resulting conflicts in Iraq and Afghanistan meant that many of the "out there" spaces that *Globe Trekker* specialized in were suddenly off limits.

Declining interest in travel and difficulty getting the crew to destinations were not the only resulting problems for *Globe Trekker*, as the in-flight market, which was a large source of income for the show, took a plunge when some airlines went out of business.

Prior to that event, the biggest challenge facing the series was in its branding. In 2000 the license deal that Pilot Productions had with *Lonely Planet* came to an end and the two companies went their separate ways. This led to a rebranding for the series, which changed its title briefly to *Pilot Guides* before settling on *Globe Trekker*.

While the title change may not have negatively impacted the series to any great degree, perhaps one of the biggest changes for the program came later when it lost its key presenters.

Ian Wright joined Lonely Planet when the series first went into production in 1993 after answering an ad Channel 4 put in The Guardian. Pilot received thousands of replies and combed through mailbags full of audition tapes stored in the bathtub in Cross's wife's apartment. Though Wright had never worked in television, the comedy and personality in Wright's show reel which featured the London native navigating currency exchange, language barriers, digestive problems and jail - stood out above the rest. Other hosts that have resonated with Globe Trekker audiences include South African-American actor Justine Shapiro, who was referred to Pilot by a fellow producer; and American Megan McCormack, who answered a casting call in New York.

Kevin Dickie, senior vice president of content at Discovery Asia, pinpoints the episode in which Wright went to Mauritius and was the best man at an underwater wedding as one of his favorites. Discovery Asia has carried the series since 1995, and Dickie says that the strength of the presenters has been the glue that holds the series together through so many seasons.

All three hosts left the program over the course of the last five years, and while Fright feels that Pilot has yet to find strong

replacements for them, he says the change may give the program a chance to inject some new talent who can use their local knowledge to take the audience on a tour of their home countries. He points to Hawaiian host Zay Harding as a successful new face for the program.

GLOBETROTTING

Though there are a number of committed broadcasters who have stayed with the show for decades, and all of the channels that were with *Lonely Planet* stuck with the show during the rebrand, the series has moved homes multiple times over the years.

"In some territories we're on our third or fourth broadcaster," says Cross. For instance, the program lost its place on Channel 4 in 1999 and took up a UK home on Travel Channel in 2000. In the U.S., it has moved from TLC to Travel to PBS.

Its ability to move to new networks is a reflection of the series' appeal. According to Cross, the only European territories the show hasn't aired in via terrestrial television are Serbia, Belgium and Portugal.

Currently, the series does its best numbers in the United States where it airs on 123 of U.S. public TV stations' primary channels and reaches 98% of U.S. television households, according to APT's Fenneman.

Finland's public service broadcaster YLE has been the most faithful to the series, bringing it back every season since it picked up season one in 1994. Though YLE bought the series under its three different names - Lonely Planet, Pilot Guides and Globe Trekker - the Finnish slot name has remained Matkapassi (Travel Passport). YLE acquisition executive Katja Solla, who was responsible for buying Globe Trekker for the network until 2011, says the program's longevity is down to "good research, great hosts [and] a balanced mix of factual and entertainment." As recently as 2008, in an interview for realscreen about the direction for factual at her channel, Solla said that Globe Trekker was one of her favorite recent acquisitions.

Still, the series hasn't been immune to economic conditions. License fees have been frozen, in some cases, for nearly 15 years, so shoots that would last for a month have been shortened to less than



The Globe Trekker crew with the Bassari tribe in Senegal, 2009.

three weeks. The program must meet everchanging technological needs while dealing with unchanging budgets.

"We've always had multiple funders, but previously where you needed 20 funders now you need 30 or 40 because the market is splintered," says Cross.

TREKKING AHEAD

To coincide with the program's 20th anniversary, Pilot is relaunching its website. Currently the site boasts hours of content, and each month Pilot posts a new shortform video that corresponds with a current event. For example, August featured UK-related content for the Olympics, while September featured content on Nevada to coincide with the Burning Man Festival.

Travel Channel International is celebrating *Globe Trekker*'s anniversary with "*Globe Trekker* month," which will see a selection of programs from over the years accompanying the brand new 16th season across its European channels.

The upcoming season will feature Buenos Aires and Moscow city guides; visits to countries such as Croatia, Algeria and Burma; compilation shows on great Australian hikes and Colonial Australia; and a special on art trails along the Riviera. For Fright, the most exciting aspect of the new programs in production are the six "Ultimate 'Round the World Trip" specials which will see Wright, Shapiro and McCormack return to the program.

The specials have the three popular hosts circumnavigating the globe via a road trip along Route 66; a journey following the Silk Road from Xian to Istanbul; and a Pan American voyage to discover the Conquistadors, Incas and Aztecs. The specials will make their debut during MIPCOM in Cannes.

Cross admits there are a few places – such as Iran, Afghanistan and Yemen – that he has wanted to take the series, but hasn't been able to because of travel restrictions and safety concerns. "If you watch the news you'd probably never travel anywhere," says Fright. But it's the series' positive outlook on the world and the people in it that keeps it appealing to audiences, he adds.

"We've managed to stay on air because we're a global show, [and] we've got audiences all over the world," says Cross.

"We've never been dependant on any one broadcaster. Which means if we get axed – which we inevitably do – we can survive the axing." •

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BY BARRY WALSH

POLE

Soon to launch its second season, the reality competition series *GT Academy* pits gamers against each other and transforms them into actual auto racers. Here, the production company and the creative agency behind the project discuss the challenges and triumphs behind getting the series to the finish line.

ave O'Connor, executive producer at @radical.media, eventually takes the phone to chat with realscreen about the second season of reality competition series GT Academy following a last-minute rescheduling, and apologizes for having to shuffle the time. Weather conditions in England, home to the Silverstone racing circuit where shooting for the series takes place, have been dismal – freezing cold and the second wettest summer on record, apparently. Not exactly optimum conditions for racing, or for shooting a series about racing.

Still, the exec producer behind the reality series which brings two brands – Nissan and Sony PlayStation – to the table as sponsors and indeed, as characters, is in good spirits about the second season, which will make its debut on Spike in the U.S. in October. The series, adapted from a format that debuted with the launch of Europe's *GT Academy* campaign in 2009, follows the action as 16 *Gran Turismo 5* gamers square off against each other in challenges on and off the racetrack in a bid to become a professional racecar driver.

Its U.S. debut on Speed last year garnered a 12% improvement on its timeslot over the previous year, and the series snagged a gold branded content Lion at the Cannes Lions this past June. As one part of a multi-

Contestants face off against each other to move from gamer to racecar driver in *GTAcademy*, airing its second season in November.

platform campaign executed with media agency OMD and creative agency TBWA\ Chiat\Day, the series not only generated buzz for the brands, but it also worked as a valid entertainment property.

"We'd seen the European version of the show and knew that it was such an amazing format," says O'Connor. "Having seen the efficacy with which the show and the game actually trained a successful professional racecar driver, we knew it had potential. It needed a bit of format translation to make it right for an American audience, but we saw it as a great opportunity."

TBWA\Chiat\Day executive producer Brian O'Rourke says that with Nissan looking to reaffirm its "great racing heritage" in America, the idea of bringing a *GT Academy* series to the U.S., tailored to the American market, picked up speed fairly quickly.

Both O'Rourke and O'Connor think the success of the show, and the reason why it's seeing a second season beginning November 1, can be boiled down to the authenticity of the premise, and the natural role the brands play within it. It's not a far stretch to think that an avid racing gamer would jump at the chance to get behind the wheel of an actual racecar and take it for a serious spin around Silverstone. And it's

BRANDED CONTENT



The first season of GT Academy aired on Speed in the U.S., with the second season headed to Spike.

"With any great brand there can be an opportunity to tell an amazing story, because there's a connection you can make between the brand messaging and something that rings true to what people want to see."

certainly not a stretch to spot the potential for perfectly seamless product integrations.

"When we approach these branded entertainment projects, we ask ourselves, 'What is the Nissan character throughout this? What is the brand's character?" says O'Rourke. "And it's much easier when the brand is essentially part of the plot. It goes beyond product placement and integration it's part of the fabric of the story."

"Unlike a typical 'branded entertainment' show, one of the things that stands out about GT Academy is that it feels like an entertainment show," adds O'Connor. "And the branding, while prevalent, is so natural and baked into the story, it doesn't feel like you're taking a spoonful of sugar with your medicine. These brands need to be here to tell the story of what's happening."

But while the presence of the brands didn't provide too many challenges when it came to producing a bona fide reality series, O'Connor points to a few more typical considerations that could have provided roadblocks along the way.

"Coming from the reality show world, we didn't cast the contestants - they earned their place by being the best video gamers in a competitive national tournament," he explains. "So when wearing the reality producer hat, we had these competitors coming in who we had no ability to prescreen or cast based on their abilities to be characters for the show. So that was a bit of a challenge - are these guys going to

make great television? We found that they did - they all had interesting stories and good backgrounds. And the stakes of the show - how they all saw this as a potential life-changing opportunity - brought a lot of action and energy out of them.

"The logistical challenge was the reality of us trying to build a racecar driver out of a video gamer, doing that in a real, live racing situation and putting them through a professional racing academy where things can go very wrong very quickly," he adds. "There were a lot of tense moments, not the least of which was the final race which was a winner takes all scenario."

Indeed, both men say that while certain product categories - automotive, for example - lend themselves quite well to tension-laced, high-adrenaline competitionstyled series, the secret to a successful integration is to simply find the point where the brand and the characters connect.

"With any great brand there can be an opportunity to tell an amazing story, because there's a connection you can make between the brand messaging and something that rings true to what people want to see," says O'Connor.

"Instead of bringing the brand's story to people, which is the traditional approach, we've been trying to bring forward people's stories and have them intersect with the brands," sums up O'Rourke. "And when you do that, a reality or documentary format can really work well."

RETAIL REALITY BY KELLY ANDERSON

The product placement relationship between content and brands is evolving, with several reality competition series now serving as the launching pad for products via partnerships with top retailers. Here's a look at three series that are bringing retail brands to the table by putting them in the judges' seats.



RECIPE TO RICHES

PREMIERED: Recipe to Riches first aired on Canada's Food Network in October 2011. **THE TEAM:** Toronto's Temple Street Productions produced the series, while Canadian marketing communications agency Capital C sold the format rights to FremantleMedia. Grocery chain Loblaws was the retailer at the center of the Canadian series.

THE DEAL: Recipe to Riches' interactive format features a cross-country search to find the best family recipe to sell as a new product in Loblaws stores nationwide, as part of the grocery chain's President's Choice food line. The recipe that received the most audience votes would also earn its creator a large cash prize.

FremantleMedia sold the format to Slovakia and to the Czech Republic's TV Barrandov, the latter of which drew a 15 to 24 demo and outperformed the broadcaster's primetime average by 111%, while the original version was consistently Food Network Canada's highest-rated show for all viewers.

The second season of the Canadian version is slated for the fall.

"There's a huge enthusiasm for Recipe To Riches, not only from international broadcasters but also from the viewers, because it really is the first truly interactive food show; in Idols, you can buy and enjoy the music, [while] in Recipe to Riches, the viewer can actually buy and taste the recipe they've seen being made on the show," says Rob Clark, director of global entertainment development at FremantleMedia.



FASHION STAR

PREMIERED: Season one aired in March 2012 on NBC in the U.S.

THE TEAM: Electus, 5×5 Media, Magical Elves and EJD Productions coproduce the series, while the first season's retailers included Macy's, H&M and Saks Fifth Avenue.

THE DEAL: The 10-episode, Elle Macphersonhosted first season of the competition series saw 14 designers battling to win a chance to have their clothing sold in three major retail chains.

Mentors Jessica Simpson, Nicole Richie and John Varvatos helped contestants create designs that could be purchased in the chains' stores the day after the show's airing. The final winner, Kara Laricks, won a US\$6 million collection deal with all three retailers.

Since its launch, Electus International has secured distribution of the first season in nearly 75 countries, including Australia (Network 10), Canada (CTV), French Canada (Mlle, a specialty channel of TVA), South Korea (CJ E & M), Brazil (Globosat), Latin America (Fox International Channels Latin America) and Asia's Diva Universal, which will air it in 20 countries.

The distributor has also sold the format rights to Australia (Network 10), Germany (Tresor TV), France (Shine France) and Turkey (Sera Films).

"This idea of commerce and creative coming together is a great opportunity not only here in the U.S., but internationally as we start to film local productions around the world," says John Pollak, president of Electus International.

The second season airs in the U.S. in the fall.



SUPERMARKET SUPFRSTARS

PREMIERING: The airdate for the Lifetime Network series is TBD.

THE TEAM: The Weinstein Company (Project Runway) and Studio Lambert (Undercover Boss); retailers involved, TBD.

THE DEAL: Actor and model Stacy Keibler is set to host the 10-part reality competition series in which aspiring food product inventors pitch their ideas to have their creation launched nationally in a major grocery chain.

Each contestant will pitch their concepts to three mentors, who critique each idea, with the contestants then refining their products before they're presented to a top supermarket buyer.

Every episode will see a winner receiving an investment in their product and a chance to return to the season finale, where one product will be the ultimate "Supermarket Superstar."

"In addition to having a great concept that represents everything a reality competition show should be, Supermarket Superstars is a natural fit for branded content," says Rob Sharenow, EVP of programming at Lifetime Networks. "We've had a lot of success in this space with Project Runway and the very nature of Supermarket Superstars' premise presents another unique opportunity to organically incorporate third-party brands into our programming." •



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(Pictured: Festival opener Chimpanzee)



Ahead of the biannual Bristol-based event's 30th edition, realscreen chatted with Wildscreen CFO Richard Edwards to talk about this year's fest, the state of wildlife programming internationally, and the value of looking forward.

BY KELLY ANDERSON

WHERE THE WILD THINGS ARE

How will this year's festival celebrate the 30th anniversary of Wildscreen?

We're obviously very pleased and excited about our 30th anniversary. It's come a long way since its initiation in 1982 and we'll have a little drinks reception to celebrate our 30 years and we might have a little retrospective of Wildscreen as part of the [Wildscreen Panda] Awards gala at the end of the week. Really, what we want to do is look forward rather than back. We're very keen that the Wildscreen festival pushes the boundaries and looks at the industry in the future. It's more [about] looking forward to the next 30 years than looking back over the last 30 years.

What are the biggest changes to wildlife filmmaking since the festival began?

The biggest thing in the last 30 years is the internationalization of wildlife and long may that continue. Thirty-odd years ago, it was perhaps a very Anglo-American industry. Wildscreen is very pleased that it's a very international festival.

The other one obviously is innovation. We've got a lot of creative people around the world that are looking for how to get that shot, how to tell that story, and how to film that particular species, so there's been some

fantastic innovations for wildlife filmmaking.

How are you planning on kicking off the festival?

The first day of the festival is traditionally a "newcomers" day. On the opening night we're very pleased to have an exclusive preview of DisneyNature's Chimpanzee. There will be a champagne reception afterwards which will kick off the festival in a good spirit.

The Monday night will be a fun and entertaining evening [event] with the BBC. It's called "You're Having a Giraffe" - it's a guiz show format with some of the BBC's on-screen personalities. This is one of a growing number of events where the festival is opening its doors to a general public audience as well as to the industry.

Did you notice any themes from this year's submissions?

I'm not sure there were themes. What we were most pleased about was the variety from 46 different countries, everything from *How to Boil a Frog*, a campaign film about climate change, to the multi-million pound Frozen Planet. For me it's the variety, the sheer diversity of the different dials of

DisneyNature's Chimpanzee will be the opening film for Wildscreen's 30th anniversary edition. (Photo courtesy of DisneyNature)

telling wildlife stories, the different formats, that's what Wildscreen is all about.

Is there anything new this year, or any areas in which you're evolving the festival?

The festival is there for the industry. It is a place of business; it's a place where shows are bought and sold. It's also very important for me that it's a place of knowledge transfer, where best practices can be shared, and where the craft of wildlife filmmaking is highlighted, enjoyed and debated. I think it's also a place for the discovery of new talent. We want to see who are the next cinematographers, amazing directors, producers and on-screen talent.

We're very keen to open it up to the public, more than ever before. We have some guests coming – Jane Goodall is going to be one of our major attractions, and [she's] giving an inspirational piece about the state of the planet and what we can do about it.

For the second year only, we've got Wildscreen's Got Talent, where we're looking to uncover the next on-screen TV presenter or celebrity.

I think the other thing we are really looking at is getting the commissioners – those people who control the purse strings – accessible and available, talking about what they want, and what they're looking for.

What more can you tell us about Jane Goodall's participation?

Jane's been a long supporter of Wildscreen and she's been here before. She obviously is very connected with the wildlife filmmaking industry over the years and she can appreciate the emotive power that wildlife film and photographs have on the general public.

Brian Leith, who is an executive producer at the BBC [Natural History Unit] is going to be the chat show host and really explore Jane's history, Jane's legacy working with chimpanzees and working in wildlife filmmaking itself, and her hopes for the future of our planet and how wildlife filmmakers can help make a difference.

Any highlights from the film programming?

That's going to get me into trouble! I am really interested in the battles for the awards. We've got four productions with three nominations, from My Life as a Turkey to Hippo: Nature's Wild Feast, to The Last Lions to Frozen Planet. These seem to be the four heavyweights that have come in this year. I'm intrigued to see which ones will sweep the board.



THREE DECADES OF WILDSCREEN: MILESTONES

1982	The Wildscreen Festival is launched by Robin Scott, Michael Johnson, Chris Parsons of the BBC and Lord Buxton of Survival Anglia. First president is Sir Peter Scott, founder of WWF. Panda Awards launched. First Golden Panda winner: Etosha – Place of Dry Water, from National Geographic. First outstanding achievement award goes to Sir David Attenborough.
1986	Sir Peter Scott wins outstanding achievement award.
1994	New award to promote filmmakers from developing countries is introduced to encourage wildlife filmmaking in countries without a tradition of it. Its first winner is Mike Pandey with <i>The Last Migration - Wild Elephant Capture in Sarguja</i> (India). He goes on to be a triple Panda Award winner.
1996	HRH The Duke of Edinburgh (and Wildscreen patron) wins outstanding achievement in the Panda Awards.
2000	First triple winner at Panda Awards: <i>The Great Dance,</i> from Off The Fence.
2002	Special Award for 50 years in wildlife filmmaking presented to Sir David Attenborough. Second triple winner at Panda Awards: <i>Blue Planet</i> , BBC.
2003	Sir David Attenborough becomes patron of Wildscreen. ARKive, a digitized library of the world's endangered species, is created and launched by Wildscreen.
2004	The Selfish Green: A Debate on the Future of Conservation with Jonathan Dimbleby (chair), Attenborough, Jane Goodall, Richard Leakey, and Richard Dawkins, is recorded and televised (BBC4). Panda Awards move to Passenger Shed at Brunel's Old Station, its home ever since.
2006	Third triple winner at Panda Awards: Life in the Undergrowth, BBC [winning Golden Panda, script and animal behavior awards].
2008	WildFilmHistory, the online guide to the pioneering people and landmark productions behind 100 years of wildlife filmmaking, is launched by Wildscreen.
2010	Dr George C. McGavin attends the Festival and then joins Wildscreen as a patron.
2012	Most entries into Wildscreen Festival ever at 491 – entries have more than tripled since the Festival was launched. Biggest number of countries entered – 46, compared to 19 in 1982. Most newcomer entries at 94. New 3D category introduced into the Panda Awards. New Festival features for 2012 include: Open Spaces – an opportunity to engage others in questions, concerns, issues & explorations; The Wild Lounge – a meeting place for important gatherings; and a Fringe Festival including free screenings in
	Bristol, training sessions and more.

Source: Wildscreen Festival

For the 25th anniversary of its mega-popular 'Shark Week,' Discovery's social media team tapped into Twitter, casual games and a co-viewing iPad app to build buzz.



BY KEVIN RITCHIE

Taking a bite out of social media

fans of Discovery Channel's annual 'Shark Week' programming were putting the finishing touches on their shark fin hats and sourcing garnishes for their Sharktini cocktails, network execs were concocting a few extra ways to make their annual parties a little more festive.

Although the week-long homage to the predatory fish celebrated its 25th anniversary this year, it wasn't until two years ago that the American cable network began galvanizing social media buzz around the strand, which attracted more than 26 million viewers in 2011 and 30.8 million in 2010 – its highest to date. This year, the network's social media strategy helped reel in 21.4 million shark fans.

"We were more the beneficiaries of social media than we were necessarily programming it," said Miguel Monteverde, VP of digital at Discovery Channel. "This is rare but there's a cool factor to 'Shark Week.' People were bragging about watching 'Shark Week.' As they were posting in their status that they were watching 'Shark Week,' it became apparent that there's a cachet."

This year, Monteverde and Discovery's

social media outreach team sought to engage fans beyond Facebook postings. The idea was to build on previous initiatives – a Facebook photo sharing app called Photo Frenzy and the co-viewing app Shark Week Live – with an array of initiatives aimed at the most passive and rabid fans, and everyone in between.

While recent 'Shark Week' hosts have included celebrities such as talk show host Craig Ferguson and actor Andy Samberg, this year's host was from closer to home: Philip DeFranco, star of *The Philip DeFranco Show*. The YouTube series is produced by Revision3, an online video company acquired by Discovery last May.

Every night DeFranco hosted the *Shark Week Chompdown*, a nightly vote in which Facebook and Twitter users chose one of two items that a mechanical megalodon, an extinct shark species featured in the program *Sharkzilla*, would crush in its massive jaws.

A curated Twitter feed ran across the top of the screen during the 9 p.m. and 10 p.m. time slots to feature the best tweets by fans using the #SharkWeek hashtag. Though Discovery has used Twitter tickers during Deadliest Catch to encourage live tweeting, the 'Shark Week' Twitter Frenzy marked the

A mechanical megalodon was the star of this year's Twitter and Facebook-powered Shark Week Chompdown. (Credit: Rahoul Ghose)

first time the network extended the effort across 10 hours of programming.

The Twitter push was the most successful element of this year's social media campaign, with around 1.6 million tweets, or more than double the Twitter buzz over 2011. Overall, 'Shark Week' ranked first on social media tracker Trendrr's social TV charts across cable and broadcast for both August 6-12 and August 13-19, and accounted for 35% of all cable social activity from August 12-16.

A Shark Week Plus iPad app was also trotted out, which allowed viewers to access behind-the-scenes commentary, footage and photos synced to the broadcasts.

Other initiatives included online and mobile app game 'Shark Week Bingo,' and a Shark Cam that live-streamed the action inside the Georgia Aquarium's Ocean Voyager exhibit with a 360-degree camera lens. Average daily visits to the cam went up 11% and visits to the Shark Week fansite jumped 6% over last year.

BLUE NOTES BY BARRY WALSH

The Blue Ocean Film Festival not only features the best in ocean filmmaking – it also serves as an industry confab and a conservation summit. Realscreen offers a look at the 2012 edition of the event and its organizers' aims for drawing attention to the deep seas.

founder and CEO Debbie Kinder prepares for this September's edition of the biannual ocean filmmaking film festival and conference, the Blue Ocean Film Festival and Conservation Summit, she remembers the choppy waters that could've served to capsize its debut.

"We launched it in 2009, around the time when the economy started taking its jump off the cliff," she recalls with a laugh. But thankfully, interest in ocean filmmaking from both the general public and industry delegates made the event's first outing - in Savannah, Georgia - a success.

Kinder says the event – a combination of film fest, industry conference and conservation summit often referred to as "Blue" - was spawned out of a desire to bring together the ocean filmmaking community, scientists devoted to the oceans, and deep sea film buffs, in much the same way that Jackson Hole and Wildscreen serve the wildlife filmmaking set. Moving the event to Monterey, California in 2010, a biannual schedule was established "to make sure we had a good fresh crop of films coming through, [as] documentaries can take so long to produce."

Kinder says both the range and number of films being submitted to the fest has grown considerably over the event's history, with the team receiving 250 submissions in the first year, and the number hovering closer to 370 this time around. From that amount, roughly 130 films will be screened. And while audience numbers for the film program in 2010 were healthy at just over 8,000, Kinder expects to surpass that for this year's event, taking place from September 24-30.

From an industry perspective, Kinder says one of the chief goals of the event is to "encourage stewardship" of the oceans. Thus, filmmakers and members of the scientific community are encouraged to mix and mingle, and discuss issues central to both conservation and ocean filmmaking in an open environment.

"We bring everyone together and use these films to help address complicated issues in a way that makes them easier to understand," she says, "Those are the foundations for the conversations we have with the



The Island President is one of the films to be screened at this year's Blue Ocean Film Festival. (Credit: Chiara Goia)

scientists and filmmakers in the same room.

"Early on, getting the scientific community to buy into it was a little bit hard," she admits. "I think people within it are now realizing that visual media is such an important part of helping people understand the science. Part of what we do is help scientists to become better communicators and storytellers, and also help them meet professional filmmakers who can help them showcase the work they're doing."

To that end, this year's fest includes a "Deep Blue" initiative that will feature a collection of innovative manned submersibles and their creators, including Guillermo Sohnlein with OceanGate's Antipodes, and Chris Welsh with Virgin Oceanic's DeepFlight Challenger, among others. Besides providing eye candy,

the submersible component will also act as an educational platform for filmmakers with a panel geared towards spotlighting new tech.

Other highlights for delegates will include speed pitching sessions featuring international commissioners, media funders offering tips on how to work with them, and a mentor series.

Also, the fest will feature a Legacy Awards dinner, which will this year honor filmmaker James Cameron with a lifetime achievement award in ocean filmmaking, as well as Captain Don Walsh, the first man to explore the Mariana Trench, who will be honored for a lifetime of ocean exploration. Tribute will also be paid to underwater cinematographer Mike deGruy, who will receive the 2012 Dr. Sylvia Earle Award posthumously.



ISBDWORTHIT?

BY KEVIN RITCHIE

As producers and networks around the world come to grips with the realities of creating 3D content, is the shine wearing off for the burgeoning medium, or is it still "full speed ahead"?

River Monsters' Jeremy Wade and one of his typically scary guest stars. hen *River Monsters* host Jeremy Wade pulls, say, a flesh-eating fish from the Okavango Delta in Botswana, the crew at Icon Films typically has 30 seconds to get the money shot, which is not a lot of time for a 3D stereographer to gauge the depth of field and capture magic.

Earlier this year the London-based production company shot a 3D episode of the series for U.S. 3D network 3net with Campbell Goodwille, a 3D stereographer whose credits include a wildlife shoot in Kenya with filmmakers Mark Deeble and Vicky Stone, and a doc-style shoot with former F1 driver David Coulthard.

"We saw it as a fantastic opportunity to make a 3D production," says Icon director of production and series producer Andie Clare. "It became an inspiring, exciting project within Icon."

Inspiring, exciting, and expensive. The 3D episode of *River Monsters*, simulcast on Animal Planet in the U.S., cost double the amount of a standard 2D episode. Normally, the crew for the series is five or six people. Shooting in 3D required three extra people and four times as much equipment.

Although the advent of lighter camera rigs is making it possible for wildlife producers to shoot more "run and gun" style programs, added production costs, the need to always shoot a 2D version simultaneously, and rights issues are making it tricky for companies to enter the 3D space in a financially viable way.

Two years ago, the rising 3D wave drummed up a flurry of production as networks such as 3net, a joint venture of Discovery, Sony and IMAX, and Sky 3D in the United Kingdom commissioned work to build up their libraries. But after a rollercoaster year, it seems the 3D market has leveled off.

In January, France's Canal Plus pulled its 3D linear channel and in the U.S., DirecTV scaled back its 24-hour n3D channel due to lack of audience demand in July. BBC's 3D coverage of the London Olympics failed to generate much buzz, with 66,000 of the 20 million that tuned into runner Usain Bolt's 100m final watching the 3D broadcast and 0.5% of the 26.5 million watching the opening ceremony in 3D.

"It's a niche business," says David Pounds, CEO at Brighton-based producer-distributor Electric

Sky, which has produced 50 hours of 3D content over the past three years, including *Nature's Greatest Journey: The Wildebeest Migration*, for Sky 3D. "The challenge is trying to find programming you can make for a budget that 3D TV will sustain. Most 3D TV is commissioned on the basis that you need a 2D version to put it on a normal HD channel in order to help advertising costs."

Electric Sky is among the production companies that see 3D as viable in the long term. The Consumer Electronics Association reports that sales of 3D-enabled televisions are up. This year, sales are expected to reach 5.6 million, an increase of 104% since 2011 year-over-year. Shipment revenues are expected to go up 75% to more than \$7 billion.

The jump in sales means that consumer demand for programming will likely increase – especially when glasses-free 3D technology begins rolling out. Going forward, Pounds hopes to produce 12 to 15 hours of 3D content per year, predominately with 3net and Sky 3D but also 3D outlets emerging globally in countries such as Hungary, France and South Korea. He estimates that 3D comprises 30% to 35% of his business.

"We continue to see 3D set sales well outpacing HD in its early days when it started out," says Tom Cosgrove, 3net's president and CEO. "We're seeing a lot of interest particularly in programs that take people on some kind of journey to an exciting, exotic destination. Natural history is a big part of that."

In 2011, 3net produced more than 200 hours of programming. In terms of original content, it's looking to coproduce higher-end projects. "It varies. We've done coproductions on a smaller scale as well," he says. "It depends on what the project is, who the partner is, and what we're all



The Aliens-esque camera rig employed by Hoff Productions for Tough Love Garage, which aired on 3net.

trying to get out of the particular show."

For some of the producers trying to work in the expensive medium, hanging on to rights is an area of concern. It's unlikely Icon will shoot another *Rivers Monsters* episode in 3D – at least in the near future. Icon and ITV Studios Global fund the series, Animal Planet licenses it for the U.S. and Icon owns the international rights, which ITV distributes. But often with 3D content, a net will want to retain global rights. "So the funding model doesn't work now unfortunately," says Clare.

Hoff Productions' Michael Hoff concurs. "We're not making any money. In fact we're losing money. Is there a way to hang onto the rights, so we can at least have a small chance of recouping?"

From 3net's perspective, a spokesperson told *realscreen* that, "to be positioned correctly to take advantage of emerging international markets for 3D, we obtain global rights for our commissions."

Last year, Hoff produced four hours of content for 3net: the three-hour series

Tough Love Garage and the one-hour special Skeletons Inc. During the Tough Love Garage shoot, equipment provided challenges. "You know when Sigourney Weaver was in that giant robot thing in one of those Alien movies? That's what the camera rig looked like," he says. "We had to shoot almost like a single-camera sitcom because you couldn't run and gun anything."

Electric Sky shot *Wildebeest Migration* using a Sony P1-fitted, high end 3D rig in order to capture the grandeur and depth required, but has been using lighter-weight equipment to shoot programs for 3net.

Still, despite the economic barriers, many producers are eager to cut their teeth in 3D. Both Hoff and Clare are eager to continue working in the medium.

"For every 100 ideas we have and develop, we may get two commissions," says Clare. "It's hard anyway, regardless of whether it's a 3D project or not, but I think it's definitely viable and Icon is definitely interested in moving forward and building on the experience we had with *River Monsters*."•

ber / October '12

AWILDWEB BY ADAM BENZINE BY ADAM BENZINE

fter making a name starring in the Lord of the Rings trilogy and American TV phenomenon Lost, actor Dominic Monaghan is taking on the natural history genre in Wild Things with Dominic Monaghan, a coproduction between UK broadcaster Channel 5, Canadian cable net OLN and BBC America. It will be making the rounds at MIPCOM, via ITV Studios Global Entertainment.

The eight-part series, which looks at the world of exotic creatures and creepy crawlies, is produced by Cream Productions and Wildfire Television, and launches in the UK this fall, following in North America in January. Here, Monaghan talks to *realscreen* about his love for spiders, snakes and scorpions, as well as Attenborough, Cousteau and Irwin

How did the show come about?

Wild Things happened due to the way I usually holiday, which is that I'll think about a particular animal that I'd like to see in the wild, and then orchestrate a holiday around finding that animal. I'd been talking to different people about filming that holiday expedition type of thing, and I was contacted by Cream, who were thinking about a show along the same lines – adventure travel.

Myself, [co-exec producer] Jenn Kuzmyk

Ruch, [series producer] Paul
Kilback and [exec producer]
Dave Brady sat down in
LA over the course of a
weekend and just blocked
out what a pilot episode
might look like.

That's a wrap:
Dominic Monaghan
gets better
acquainted with
snakes and other
critters in his new
series.

What can we expect from the series?

We go to some pretty far-flung, interesting places in the first season: three countries in South America, two countries in Africa, and three countries in Asia, and it's kind of a holiday-meets-expedition, filled with color and personalities, and animals that most people are scared of. I'm hoping that this show will change people's ideas about that.

What kind of creatures?

In the first season we look for the world's largest, most dangerous centipede; the world's most dangerous ant; the world's largest venomous scorpion; the world's largest spider; a giant honeybee; the giant water bug, which is one of the most dangerous aquatic insects; and the beaded lizard, which is one of only two venomous lizards in the world. So most of the animals have an element of danger to them, and also a huge element of misunderstanding, misconceptions and myths built up against them.

Have you always wanted to do a travelog or a nature program?

Since I was probably 11. I'm a huge fan and collector of the work of Sir David Attenborough, who is kind of the king of that domain. And then Jacques Cousteau in the ocean, his son – Philippe Cousteau – did a lot of really stellar work. I was a big admirer of the personality, enthusiasm and work of Steve Irwin, and I like what Simon King does as well.

This isn't your first non-fiction project – you narrated a doc called *Ringers* and also a Nat Geo title called *Devil's Bible*. Is documentary a genre you want to explore further?

Documentary is probably my favorite film genre. I'd love to have a career that's a combination of acting – which is my first love and something which I'm still very passionate about – and documentary. I was educated by David Attenborough, Charles Darwin and Richard Dawkins, and what I hope this show will do is get people excited about animals which they don't think are very charismatic.

Instead of squishing, killing, spraying, dismembering or stamping on those creatures, they'll let them be or let them out of the house. It's happened already on Twitter – people say, "I now think differently about that animal."





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